

# **Wilfrid Laurier University Press**

## **2022**

# **Rights Catalogue**



Wilfrid Laurier University Press  
75 University Avenue West  
Waterloo, ON N2L 3C5  
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[www.wlupress.wlu.ca](http://www.wlupress.wlu.ca)

# The Black Prairie Archives

## An Anthology

Karina Vernon

Paperback | 594 pp.

978-1-77112-374-7

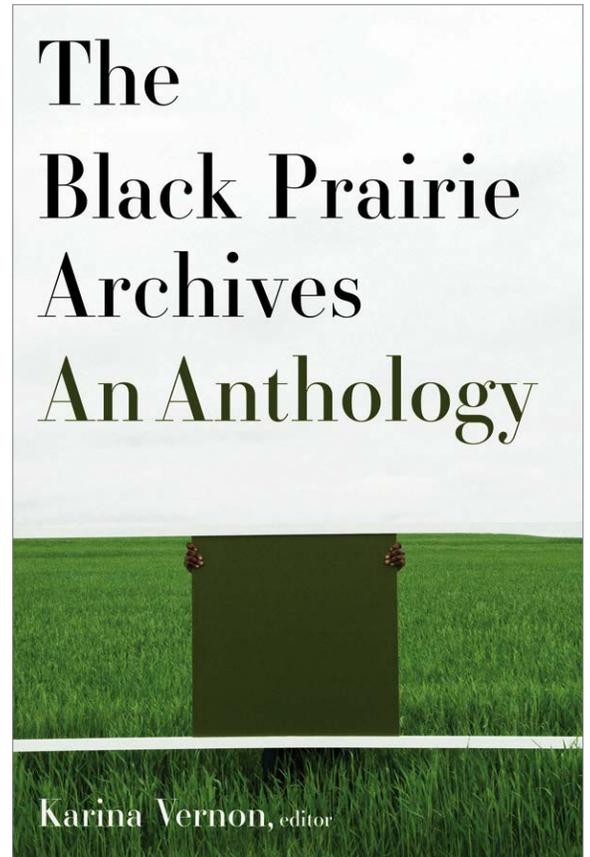
2020

\$44.99 USD

Worldwide Rights

Thema: DNT JBSL1

Anthologies: general, Ethnic minorities & multicultural studies



*The Black Prairie Archives: An Anthology* recovers a new regional archive of “black prairie” literature, and includes writing that ranges from work by nineteenth-century black fur traders and pioneers, all of it published here for the first time, to contemporary writing of the twenty-first century.

This anthology establishes a new black prairie literary tradition and transforms inherited understandings of what prairie literature looks and sounds like. It collects varied and unique work by writers who were both conscious and unconscious of themselves as black writers or as “prairie” people. Their letters, recipes, oral literature, autobiographies, rap, and poetry- provide vivid glimpses into the reality of their lived experiences and give meaning to them. The book includes introductory notes for each writer in non-specialist language, and notes to assist readers in their engagement with the literature. This archive and its supporting text offer new scholarly and pedagogical possibilities by expanding the nation’s and the region’s archives. They enrich our understanding of black Canada by bringing to light the prairies’ black histories, cultures, and presences.

“Karina Vernon’s anthology, *The Black Prairie Archives*, is readable, engaging, lively, polyphonic, political and literary, and simply impossible to reduce to simple periodization or even to a set of aesthetic values.”

— Ian Williams, *Alberta Views*, 2020 September 2

**Karina Vernon** is an associate professor of English at the University of Toronto, where her teaching and research focus on black Canadian literature, archives, and decolonization.

# Moving Archives

Linda M. Morra

Hardback | 232 pp.

978-1-77112-402-7

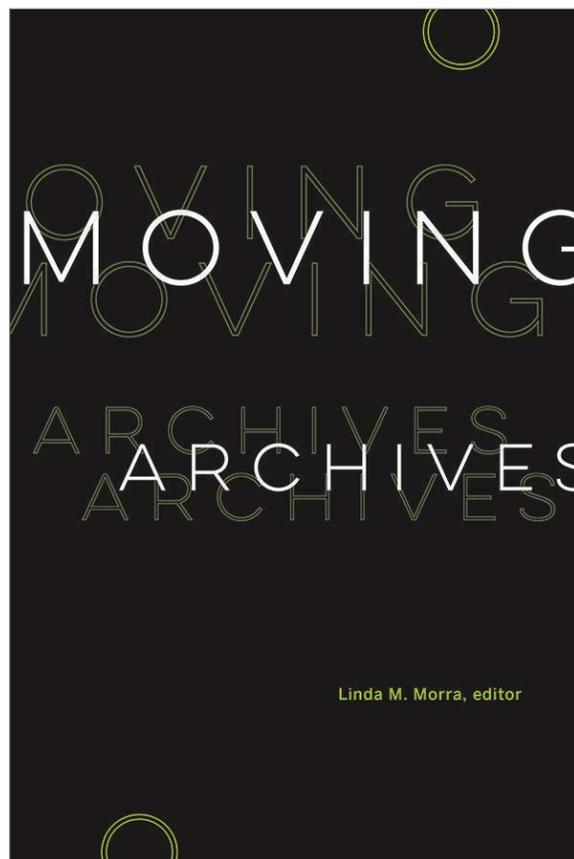
2020

\$85.00 USD

Worldwide Rights

Thema: GLP DNL DNBL1

Archiving, preservation & digitization, Literary essays, Autobiography: literary



Linda M. Morra, editor

The image of the dusty, undisturbed archive has been swept away in response to growing interest across disciplines in the materials they house and the desire to find and make meaning through an engagement with those materials. Archival studies scholars and archivists are developing related theoretical frameworks and practices that recognize that the archives are anything but static. Archival deposits are proliferating, and the architects, practitioners, and scholars engaged with them are scarcely able to keep abreast of them. Archives, archival theory, and archival practice are on the move.

But what of the archives that were once safely housed and have since been lost, or are under threat? What of the urgency that underscores the appeals made on behalf of these archives? As scholars in this volume argue, archives—their materialization, their preservation, and the research produced about them—are moving in a different way: they are involved in an emotionally engaged and charged process, one that acts equally upon archival subjects and those engaged with them. So too do archives at once represent members of various communities and the fields of study drawn to them.

Moving Archives grounds itself in the critical trajectory related to what Sara Ahmed calls “affective economies” to offer fresh insights about the process of archiving and approaching literary materials. These economies are not necessarily determined by ethical impulses, although many scholars have called out for such impulses to underwrite current archival practices; rather, they form the crucial affective contexts for the legitimization of archival caches in the present moment and for future use.

**Linda M. Morra** is a Full Professor (Bishop’s University) and a former Craig Dobbin Chair (2016-2017). Her book, *Unarrested Archives*, was a finalist for the Gabrielle Roy Prize in 2015. She prepared an edition of Jane Rule’s memoir, *Taking My Life*, shortlisted for the international LAMBDA prize in 2012.

# The Queer Evangelist

## A Socialist Clergy's Radically Honest Tale

Cheri DiNovo, CM, and Kathleen Wynne, foreword

Hardback | 250 pp.  
978-1-77112-489-8

2021

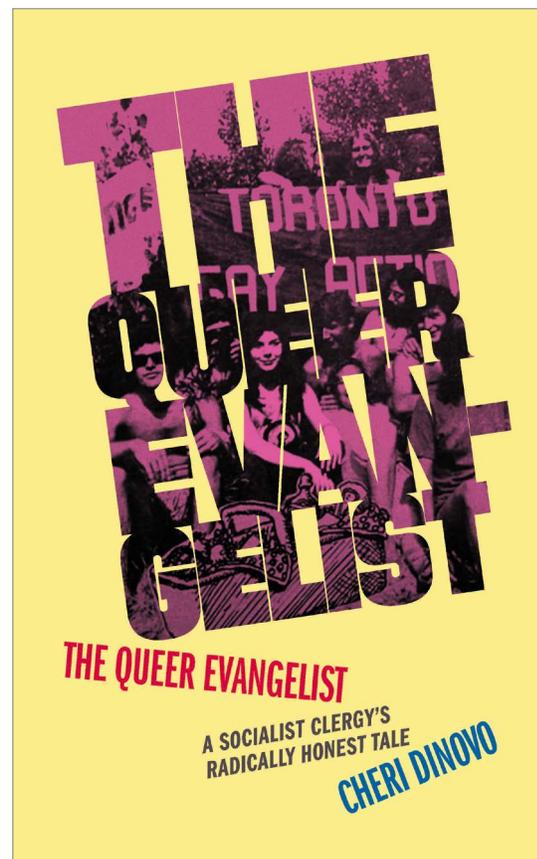
Illus.

\$29.99 USD

Worldwide Rights

Thema: DNBX1 JBSJ

Autobiography: religious & spiritual, Gay & Lesbian studies



Cheri DiNovo went from living on the streets as a teenager to performing the first legal same-sex marriage registered in Canada in 2001 as a United Church minister. This story of one queer kid will hopefully inspire other young people (queer and not) to resist the system and change it.

In *The Queer Evangelist*, Rev. Dr. Cheri DiNovo (CM) tells her story, from her roots as a young socialist activist in the 1960s to ordained minister in the '90s to member of provincial parliament. As the New Democratic member representing Parkdale-High Park in the Legislative Assembly of Ontario from 2006 to 2017, DiNovo passed more LGBTQ bills than anyone in Canadian history. She describes the behind-the-scenes details of major changes to the law, including Toby's Law, the first Transgender Rights legislation in North America in a major jurisdiction. She also passed bills banning conversion therapy, proclaiming parent equality for LGBTQ parents, and for enshrining in Ontario law the Trans Day of Remembrance. On this day in the legislature, the provincial government is mandated to observe a minute of silence while Trans murders and suicides are detailed. Interspersed with her political work DiNovo describes her conversion to religious life, her theological work, and her ongoing struggle with the Christian Right.

Cheri DiNovo's story shows how queers can be both people of faith and critics of religion, illustrating how one can resist and change the repressive systems from within. Her book is the story of queer justice realized and a story of hope for queer (and other) kids everywhere. Includes a foreword by Kathleen Wynne, former premier of Ontario.

**Cheri DiNovo** grew up in Toronto in a rooming house owned by her parents and spent time on the streets as a teenager, leading to her to social activism. Formerly a member of the Ontario Legislative Assembly, she is host of The Radical Reverend Show, and Minister at Trinity St. Paul's Centre for Faith Justice and the Arts. Her book *Qu(e)rying Evangelism: Growing a Community from the Outside In* won the Lambda award in 2005. She has won numerous awards for her activism and is a Member of the Order of Canada.

**Kathleen Wynne** was Premier of Ontario from 2013 to 2018.

# Tiff

## A Life of Timothy Findley

Sherrill Grace

Hardback | 540 pp.

978-1-77112-453-9

2020

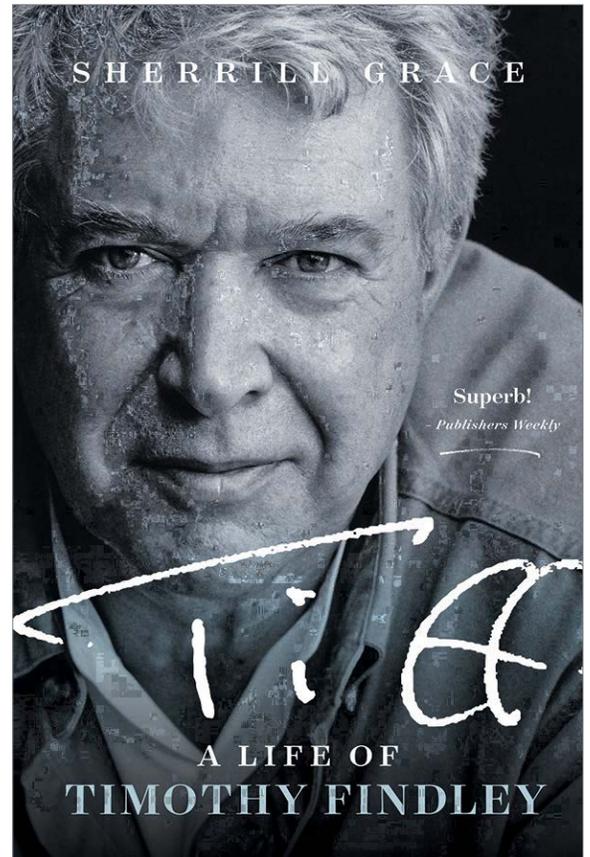
Illus. 40

\$39.99 USD

Worldwide Rights

Thema: DNBL DSK JBSJ

Biography: literary, Literary studies: fiction, novelists & prose writers,  
Gay & Lesbian studies



Timothy Findley (1930–2002) was one of Canada’s foremost writers—an award-winning novelist, playwright, and short-story writer who began his career as an actor in London, England. Findley was instrumental in the development of Canadian literature and publishing in the 1970s and 80s. During those years, he became a vocal advocate for human rights and the anti-war movement. His writing and interviews reveal a man concerned with the state of the world, a man who believed in the importance of not giving in to despair, despite his constant struggle with depression. Findley believed in the power of imagination and creativity to save us.

*Tiff: A Life of Timothy Findley* is the first full biography of this eminent Canadian writer. Sherrill Grace provides insight into Findley’s life and struggles through an exploration of his private journals and his relationships with family, his beloved partner, Bill Whitehead, and his close friends, including Alec Guinness, William Hutt, and Margaret Laurence. Based on many interviews and exhaustive archival research, this biography explores Findley’s life and work, the issues that consumed him, and his often profound depression over the evils of the twentieth-century. Shining through his darkness are Findley’s generous humour, his unforgettable characters, and his hope for the future. These qualities inform canonic works like *The Wars* (1977), *Famous Last Words* (1981), *Not Wanted on the Voyage* (1984), and *The Piano Man’s Daughter* (1995).

**Sherrill Grace, OC, FRSC**, is a University Killam Professor Emerita at the University of British Columbia. She specializes in Canadian literature and culture and has published extensively in these areas. Her recent books include *Inventing Tom Thomson* (2004), *Canada and the Idea of North* (2007), *Making Theatre: A Life of Sharon Pollock* (2008), and *Landscapes of War and Memory* (2014).

## PRAISE FOR *TIFF*

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“A meticulously researched deep dive into a troubled and fascinating life—passionate, engaged, often messy, vastly rewarding.”

— Margaret Atwood, Twitter, 2020 June 17

“superb ... Written with great sensitivity and attention to detail, Grace’s comprehensive biography succeeds in giving a complete picture of its subject as an individual and an artist.”

— Publishers Weekly, 2020 June 22

“I was first drawn to Timothy Findley as a brilliant novelist, but over time I was privileged to know the man behind the novels. Despite a writer’s need for solitude, he was extraordinarily generous with his time and insight, and had a true talent for friendship and mentorship, qualities that shine through in this remarkable biography. Taking a cue from Tiff himself, Sherrill Grace never allows her meticulous research to overshadow the story of an extraordinarily engrossing, multi-faceted life.”

— Sylvia Tyson, singer/songwriter, author of *Joyner’s Dream*

Tiff is a biography of becoming. Timothy Findley was a writer, but one who arrived at the vocation by way of the stage, a storyteller who shifted from the speaking of others’ words to the crafting of his own. Sherrill Grace brings thoughtful attention to both the man and the work, the latter of which notably marked the national literature by its particular obsessions and inventions.”

— Andrew Pyper, author of *The Demonologist* and *The Homecoming*

Sherrill Grace’s meticulously researched biography accesses “Tiff’s” extensive personal diaries and dozens of interviews to reveal the stories behind the Timothy Findley we thought we knew. One of Canada’s most perceptive literary scholars, Grace explores the genesis of Findley’s writing, provides astute analyses of all his fiction, and an illuminating, long overdue reassessment of Findley’s acting and playwriting. She traces his personal and artistic friendships with some of the giants of twentieth century culture, from Margaret Atwood to Sir Alec Guinness, and unpacks the complex family history that inspired the work and troubled the man: his loves and hates, his obsessions and neuroses. Findley emerges as not just a great novelist but a talented, dedicated man of the theatre, passionate human rights crusader, and fierce advocate of Canadian arts who went to war against war, political ruthlessness, homophobia and personal betrayal. A powerful, eye-opening portrait of the artist as an anguished man who tried desperately to live by his motto: Against despair.

— Jerry Wasserman, Professor Emeritus, University of British Columbia

Memory and remembering were central to Timothy Findley’s life and work—and equally to Sherrill Grace’s outstanding biography of the celebrated Canadian author. Drawing impressively and insightfully on a vast archive of letters, photos, journals, diaries, and interviews, and on her own towering talents as one of Canada’s foremost literary scholars, Grace presents a compelling portrait of a complex man and brilliant multifaceted writer—himself a master of auto/biography—whose professional and personal experiences tracked the far-reaching changes of late-20th-century Canada’s social and cultural landscape.

— Christl Verduyn, Mount Allison University

“What a spectacular achievement! In “an ecstasy of exploration,” to use Sherrill Grace’s lovely description of Findley’s dogs criss-crossing a frozen river, one of Canada’s leading critics has created a definitive biography of a giant in Canadian literature. “We are what we keep” is the mantra informing her exhaustive attention to the details that shape and reflect the turbulent life of Timothy Findley or Tiff, as he was generally known. Sherrill Grace illuminates the private personal past that Findley’s fiction transforms into an urgent and unforgettable presence, like Chekhovian wildflowers in a stone orchard. Her version of a man sometimes obscured by his memories brings him to life and makes the fiction indelibly real!”

— John Moss, author of *A Reader’s Guide to the Canadian Novel*

“A tactful, sensitive, generous, storyteller, Sherrill Grace recounts the life of one of Canada’s greatest storytellers, illuminating his life and work, the people he knew and the cultural times in which he performed that life so passionately. We follow him as he learns his craft through writing and through living that intense, well-examined, if often tormented, life. At once learned and elegant, this immensely readable biography is a glorious summing up of all the themes of his work and life.”

— Linda Hutcheon, University of Toronto, author of *The Canadian Postmodern*

# Wittgenstein's Ethics and Modern Warfare

Nil Santiáñez

Hardback | 150 pp.

978-1-77112-383-9

2018

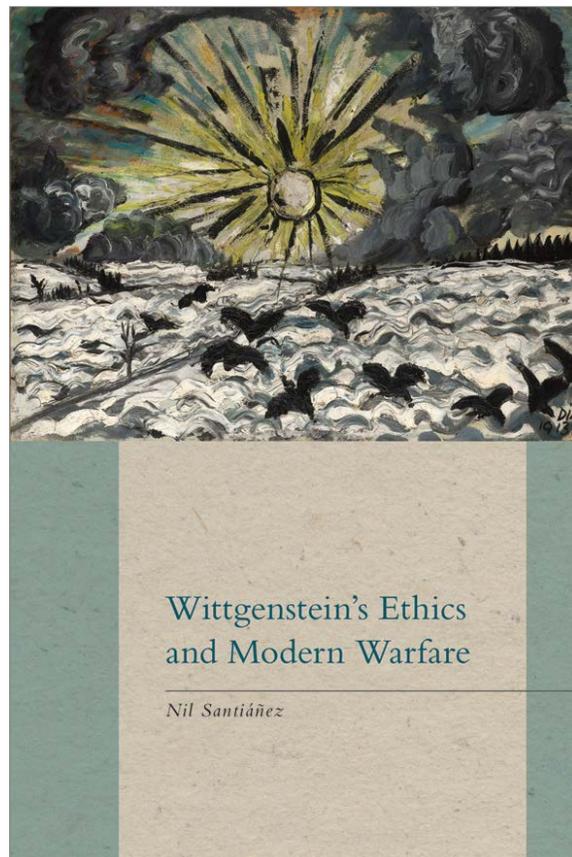
Illus. 13

\$29.99 USD

Worldwide Rights

Thema: JBCC QDTQ AG

Cultural studies, Ethics & moral philosophy, Fine arts: treatments & subjects



This original and insightful book establishes a reciprocal relationship between Ludwig Wittgenstein's notion of ethics and the experience of war. It puts forth an interpretation of Wittgenstein's early moral philosophy that relates it to the philosopher's own war experience and applies Wittgenstein's ethics of silence to analyze the ethical dimension of literary and artistic representations of the Great War.

In a compelling book-length essay, the author contends that the emphasis on "unsayability" in Wittgenstein's concept of ethics is a valuable tool for studying the ethical silences embedded in key cultural works reflecting on the Great War produced by Mary Borden, Ellen N. La Motte, Georges Duhamel, Leonhard Frank, Ernst Friedrich, and Joe Sacco. Exploring their works through the lens of Wittgenstein's moral philosophy, this book pays particular attention to their suggestion of an ethics of war and peace by indirect means, such as prose poetry, spatial form, collage, symbolism, and expressionism. This cultural study reveals new connections between Wittgenstein's philosophy, his experience during the First World War, and the cultural artifacts produced in its aftermath. By intertwining ethical reflection and textual analysis, *Wittgenstein's Ethics and Modern Warfare* aspires to place Wittgenstein's moral philosophy at the centre of discussions on war, literature, and the arts.

"In keeping with Wittgenstein's famous last proposition of the Tractatus, 'Whereof one cannot speak, thereof one must be silent,' Santiáñez's readings of ... a constellation of First World War texts take us beyond the era's general ethical retreat into formal logic, where some ethical understanding may yet be possible in 'the figuration of silence itself.' The premise of ethical silence ... dovetails exactly with much of the theory of PTSD narrative, in which the unspeakable—war trauma, rape, child or spousal abuse, wounding, torture—becomes quite unsayable and unwritable. The essay is comprehensive and impeccable and has changed my thinking acutely on representations of war."

— Philip Beidler, Margaret and William Going Professor of English, University of Alabama

"An eloquent and incisive analysis of the impact of war on Wittgenstein's ethical and linguistic thinking. Most important, this study locates in Wittgenstein a central point of reference for a wide range of literary fiction from the war, for which it reveals a new and powerful coherence."

— Vincent Sherry, Washington University in St. Louis, author of *The Great War and the Language of Modernism*

"a gut-wrenching book..."

— J. Churchill, CHOICE, 2018 April 1

**Nil Santiáñez** is a professor of Spanish and International Studies at Saint Louis University. He is the author of *Topographies of Fascism*, *Goya/Clausewitz*, *Investigaciones literarias*, *Ángel Ganivet: Una bibliografía anotada (1892–1995)*, *De la Luna a Mecanópolis*, and *Ángel Ganivet, escritor modernista*.

# Joey Jacobson's War

## A Jewish Canadian Airman in the Second World War

Peter J. Usher

Paperback | 414 pp.

978-1-77112-342-6

2018

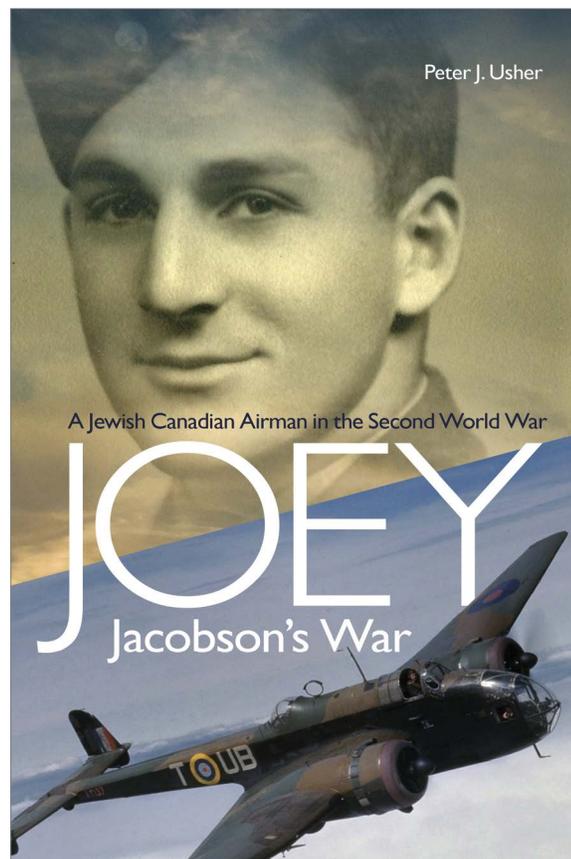
Illus. 30

\$29.99 USD

Worldwide Rights

Thema: DND NHWR7 NHK

Diaries, letters & journals, Second World War, History of the Americas



In the spring of 1940 Canada sent hundreds of highly trained volunteers to serve in Britain's Royal Air Force as it began a concerted bombing campaign against Germany. Nearly half of them were killed or captured within a year. This is the story of one of those airmen, as told through his own letters and diaries as well as those of his family and friends.

Joey Jacobson, a young Jewish man from Westmount on the Island of Montreal, trained as a navigator and bomb-aimer in Western Canada. On arriving in England he was assigned to No. 106 Squadron, a British unit tasked with the bombing of Germany. *Joey Jacobson's War* tells, in his own words, why he enlisted, his understanding of strategy, tactics, and the effectiveness of the air war at its lowest point, how he responded to the inevitable battle stress, and how he became both a hopeful idealist and a seasoned airman.

Jacobson's written legacy as a serviceman is impressive in scope and depth and provides a lively and intimate account of a Jewish Canadian's life in the air and on the ground, written in the intensity of the moment, unfiltered by the memoirist's reflection, revision, or hindsight. Accompanying excerpts from his father's diary show the maturation of the relationship between father and son in a dangerous time.

"Well written, well researched, and well organized, *Joey Jacobson's War* is a splendid account of a young Jewish airman's war. His letters and diaries—and his father's—offer great insight into the early years of the war and much on public opinion in Canada from 1939 until Joey's death in action. Peter Usher has done a fine job."

— J.L. Granatstein, author of *Canada's War*

A wonderful book for many reasons, including the depth of meticulous research by the author. However, its uniqueness rests in the first-person narratives of Joey's diary and notebook entries, and the letters to and from friends and family, particularly his father. Their great strength is that they were penned 'in the now,' unencumbered by the passage of time, faded recollections, and perhaps the sober reconsideration of issues after years of musing about matters/events long since passed. Joey was a prolific, skilled writer, fascinated by the world around him, the great events that were unfolding, and his place in them. Highly recommended.

— Lieutenant-Colonel (Ret'd) David L. Bashow, OMM, CD, author of *No Prouder Place – Canadians and the Bomber Command Experience, 1939-1945*

**Peter J. Usher** was born in Montreal in 1941. For many years he studied, wrote about, and advised on the environmental and social effects of resource development in Canada's North. Inspired by his cousin Joey Jacobson's letters and diaries, he began writing about the experience of Canadian airmen in the Second World War. He is married and lives near Clayton, Ontario.

# A Township at War

Jonathan F. Vance

Hardback | 308 pp.

978-1-77112-386-0

2018

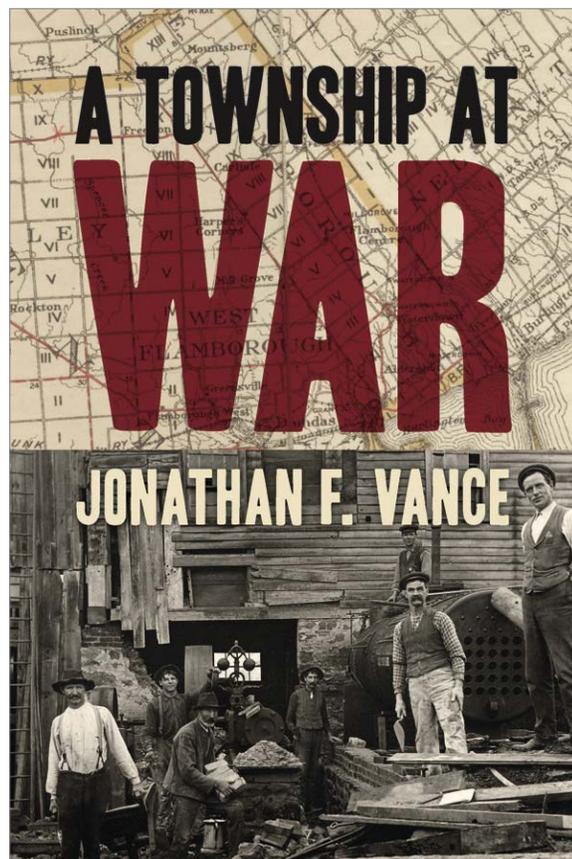
Illus. 25

\$34.99 USD

Worldwide Rights

Thema: NHWR5 NHK NHTB

First World War, History of the Americas, Social & cultural history



*A Township at War* takes the reader from rural Canadian field and farm to the slopes of Vimy Ridge and the mud of Passchendaele, and shows how a tightly knit Ontario community was consumed and transformed by the trauma of war. In 1914, the southern Ontario township of East Flamborough was like a thousand other rural townships in Canada, broadly representative in its wartime experience. Author Jonathan Vance draws from rich narrative sources to reveal what rural people were like a century ago—how they saw the world, what they valued, and how they lived their lives. We see them coming to terms with global events that took their loved ones to distant battlefields, and dealing with the prosaic challenges of everyday life. Fall fairs, recruiting meetings, church services, school concerts—all are reimagined to understand how rural Canadians coped with war, modernism, and a world that was changing more quickly than they were. This is a story of resilience and idealism, of violence and small-mindedness, of a world that has long disappeared and one that remains with us to this day.

“A beautifully written book by one of Canada’s best historians, *A Township at War* is a loving, brilliantly researched examination of the impact of the Great War on a largely rural area near Hamilton, Ontario. The war touched everyone, the local politicians and clergy, the mothers and sisters of the men who went off to fight, and those who returned and those who did not.”

—J.L. Granatstein, author of *Canada’s Army: Waging War and Keeping the Peace* and former Director and CEO of the Canadian War Museum

“Impressively informative, expertly researched, exceptionally well written, organized and presented, “*A Township at War*” is a seminal work of extraordinary scholarship that will prove to be of immense interest and value to academia and non-specialist general readers alike.”

—Taylor’s Bookshelf, Midwest Bookwatch, 2018 December 15

“A delightful read, not only because I seemed to be hearing about the small town of my childhood, but also because it is in the history of small things—the little towns and ordinary lives—that the might of big history lands, and so it is here. Vance’s fine eye peers into hundreds of interesting corners. I rarely ‘treasure’ the large stories of history, but I do the small.”

—Robert H. Thomson, producer, *The World Remembers*—Le monde se souvient

*A Township at War* is done well, engagingly so, by a gifted writer mindful of his roots.

—David Roberts, *The Fife and Drum*, April 2019

**Jonathan F. Vance** is a native of Waterdown, Ontario, and the author of many books, including award-winners *Death So Noble: Memory, Meaning, and the First World War* (1997), *Unlikely Soldiers: How Two Canadians Fought the Secret War Against Nazi Occupation* (2008), and *A History of Canadian Culture* (2009).

# This Is Not a Hoax

## Unsettling Truth in Canadian Culture

Heather Jessup

Hardback | 227 pp.

978-1-77112-364-8

2019

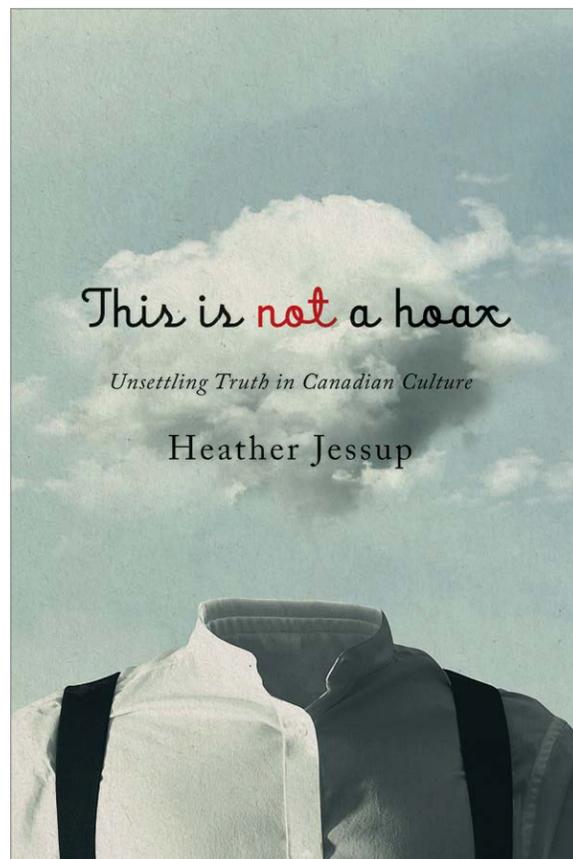
Illus. 26

\$44.99 USD

Worldwide Rights

Thema: AGA JBSL11

History of art, Indigenous peoples



*This Is Not a Hoax* shows how the work of some contemporary artists and writers intentionally disrupts the curatorial and authorial practices of the country's most respected cultural institutions: art galleries, museums, and book publishers. This first-ever study of contemporary Canadian hoaxes in visual art and literature asks why we trust authority in artistic works and how that trust is manifest.

This book claims that hoaxes, far from being merely lies meant to deceive or wound, may exert a positive influence. Through their insistent disobedience, they assist viewers and readers in re-examining unquestioned institutional trust, habituated cultural hierarchies, and the deeply inscribed racism and sexism of Canada's settler-colonial history.

Through its attentive look at hoaxical works by Canadian artists Iris Häussler, Brian Jungen, and Rebecca Belmore, photographer Jeff Wall, and writers and translators David Solway and Erin Mouré, this book celebrates the surprising ways hoaxes call attention to human capacities for flexibility, adaptation, and resilience in a cultural moment when radical empathy and imagination is critically needed.

**Heather Jessup** holds a doctorate from the University of Toronto and teaches English at Langara College, BC. Her first novel, *The Lightning Field*, was a finalist for the Raddall and Savage Book Awards, and was nominated for the International Dublin Literary Award. She is co-curator and lead director of the Prud'homme Library Project.

## PRAISE FOR *THIS IS NOT A HOAX*

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A parlour game? A sly wink-and-nod? A cruel but usually harmless trick perpetrated on the unwary? All of my previous associations with the hoax have been overturned by this elegantly argued, deeply thoughtful, and passionately political book. Drawing on an abundance of examples from visual arts and literature produced in Canada, Heather Jessup shows us how these seemingly momentary glitches in the fabric of our deeply held assumptions and conventions have the interruptive power to turn our reflections towards the searing disruptions of colonization, genocide, and institutionally sanctioned cruelty. This is a rare, creative work of cultural scholarship.

— Lorraine York, Senator William McMaster Chair, Canadian Literatures and Cultures, McMaster University

Heather Jessup asks us to look closely at how, and why, we believe what we do. Often funny, sometimes heartbreaking, and always highly readable, *This Is Not A Hoax* is essential reading for all of us right now - artists, writers, teachers, activists, citizens – who wrestle with making, or unmaking, the distinctions between fiction and non-fiction, truth and lies. Jessup's smart, probing, entirely human study invites us to re-see and re-imagine our relationship to these categories, as well as to the hegemonic power structures implicit within every system of classification.

— Johanna Skibsrud, *Author of The Sentimentalists*, Winner of the Giller Prize

The art forger concentrates on what our culture expects to see. Heather Jessup, in illuminating the lie, tells us some important truths about our personal, national, and earthly prejudices. *This is Not a Hoax* is an essential read in an era of fake news.

— Michael Winter, *Author of The Death of Donna Whalen and Minister Without Portfolio*, winner of the Writers' Trust Notable Author Award

In this immensely readable book, Jessup makes the case for the necessity of disruption. *This is Not a Hoax* proves that our innate human gullibility can be a powerful tool for questioning the institutions and experiences that shape our lives.

— Mandy Len Catron, *author of How to Fall in Love with Anyone: A Memoir in Essays*

# Catastrophe

## Stories and Lessons from the Halifax Explosion

T. Joseph Scanlon, and Roger Sarty

Paperback | 400 pp.

978-1-77112-371-6

2020

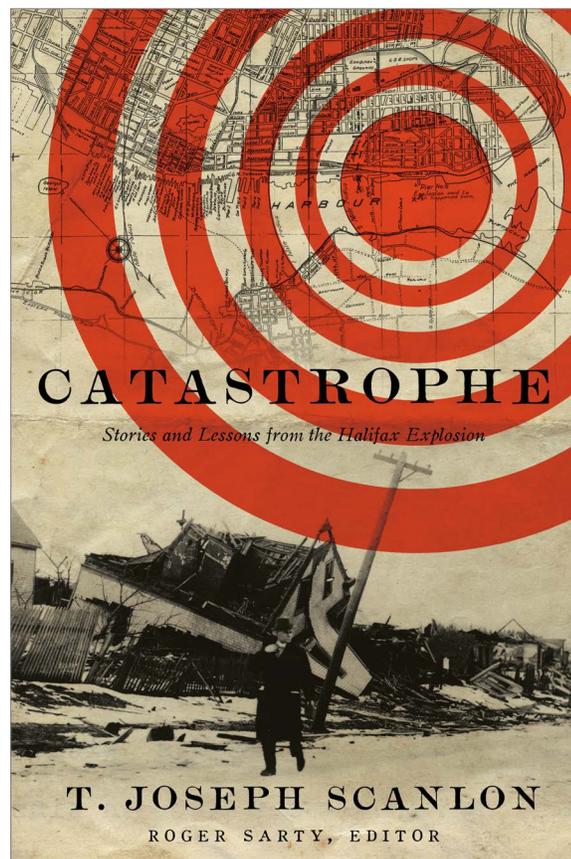
Illus. 20

\$39.99 USD

Worldwide Rights

Thema: NHK JKSW RPC

History of the Americas, Emergency services, Urban & municipal planning



*Catastrophe* weaves together compelling stories and potent lessons learned from the calamitous Halifax explosion—the worst non-natural disaster in North America before 9/11.

On December 6, 1917, the Canadian city of Halifax, Nova Scotia, was shattered when volatile cargo on the SS Mont-Blanc freighter exploded in the bustling wartime harbour. More than nineteen hundred people were killed and nine thousand injured. Across more than two square kilometres some 1200 homes, factories, schools and churches were obliterated or heavily damaged.

Written from a scholarly perspective but in a journalistic style accessible to the general reader, this book explores how the explosion influenced later emergency planning and disaster theory. Rich in firsthand accounts gathered in decades of research in Canada, the US, the UK, France and Norway, the book examines the disaster from all angles. It delivers an inspiring message: the women and men at “ground zero” responded speedily, courageously, and effectively, fighting fires, rescuing the injured, and sheltering the homeless. The book also shows that the generous assistance that later came from central Canada and the US also brought some unhelpful intrusions by outside authorities. Unable to imagine the horror of the initial crisis, they ignored or even vilified a number of the first responders.

This book will be of particular interest to disaster researchers and emergency planners along with journalists, and scholars of history, Maritime studies, and Canadian studies.

**T. Joseph Scanlon** was an accomplished Canadian journalist who became renowned internationally as a disaster researcher and scholar. He served as president of the International Research Committee and was awarded the Charles Fritz award for a lifetime contribution to the sociology of disaster. He died in May 2015.

**Roger Sarty**, history professor at Wilfrid Laurier University, was in previous careers senior historian at the Department of National Defence and deputy director at the Canadian War Museum. His other books on the Canadian Army in the Maritimes include *Saint John Fortifications* (2003, with Doug Knight) and *Guardian of the Gulf: Sydney Cape Breton and the Atlantic Wars* (2012, with Brian Tennyson).

# Read, Listen, Tell

## Indigenous Stories from Turtle Island

Sophie McCall, Deanna Reder, David Gaertner,  
and Gabrielle L'Hirondelle Hill, editors

Paperback | 410 pp.

978-1-77112-300-6

2017

Illus. 10|15

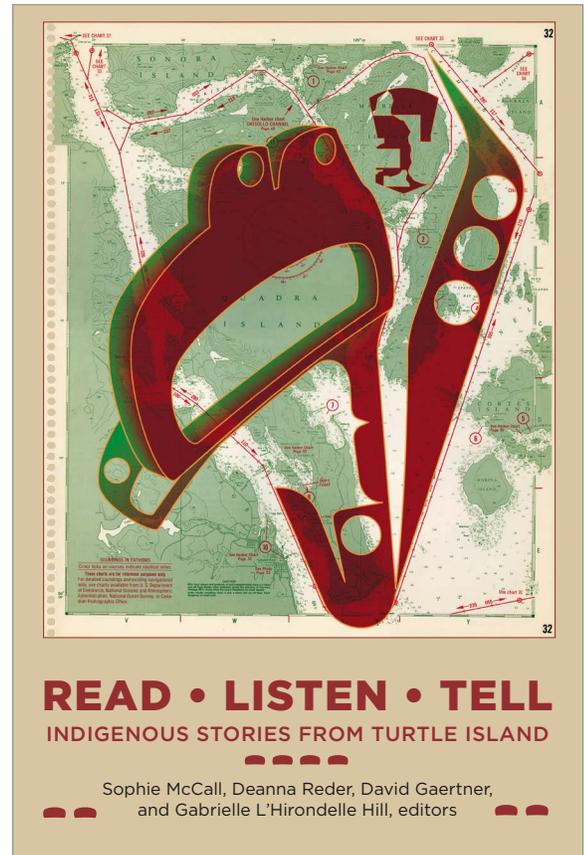
\$38.99 USD

Indigenous Studies

Worldwide Rights

Thema: JBSL11

Indigenous peoples



“Don’t say in the years to come that you would have lived your life differently if only you had heard this story. You’ve heard it now.” —Thomas King, in this volume

*Read, Listen, Tell* brings together an extraordinary range of Indigenous stories from across Turtle Island (North America). From short fiction to as-told-to narratives, from illustrated stories to personal essays, these stories celebrate the strength of heritage and the liveliness of innovation. Ranging in tone from humorous to defiant to triumphant, the stories explore core concepts in Indigenous literary expression, such as the relations between land, language, and community, the variety of narrative forms, and the continuities between oral and written forms of expression. Rich in insight and bold in execution, the stories proclaim the diversity, vitality, and depth of Indigenous writing.

Building on two decades of scholarly work to centre Indigenous knowledges and perspectives, the book transforms literary method while respecting and honouring Indigenous histories and peoples of these lands. It includes stories by acclaimed writers like Thomas King, Sherman Alexie, Paula Gunn Allen, and Eden Robinson, a new generation of emergent writers, and writers and storytellers who have often been excluded from the canon, such as French- and Spanish-language Indigenous authors, Indigenous authors from Mexico, Chicana/o authors, Indigenous-language authors, works in translation, and “lost” or underappreciated texts.

In a place and time when Indigenous people often have to contend with representations that marginalize or devalue their intellectual and cultural heritage, this collection is a testament to Indigenous resilience and creativity. It shows that the ways in which we read, listen, and tell play key roles in how we establish relationships with one another, and how we might share knowledges across cultures, languages, and social spaces.

**Sophie McCall** is an associate professor in the Department of English at Simon Fraser University, where she teaches Indigenous literatures and contemporary Canadian literature. Her most recent publication, with co-editor, Gabrielle L'Hirondelle Hill, is *The Land We Are: Artists and Writers Unsettle the Politics of Reconciliation* (2015).

**Deanna Reder** (Cree-Metis) is an associate professor in the Departments of First Nations Studies and English at Simon Fraser University. She serves as editor for the Indigenous Studies series at WLU Press and was one of the founding members of the Indigenous Literary Studies Association. She teaches and publishes on Indigenous theory, life writing, pop fiction, and gender and sexuality.

**David Gaertner** is a settler scholar of German descent and an instructor in the First Nations and Indigenous Studies Program at the University of British Columbia, where he specializes in digital storytelling. He is also a co-editor of *Read, Listen, Tell: Indigenous Stories from Turtle Island*.

**Gabrielle L'Hirondelle Hill** is a Metis writer and artist from Vancouver, BC, which lies on unceded Coast Salish territory. Hill's practice investigates struggles over land use and occupation, as well as black markets and unofficial economies.

## PRAISE FOR *READ, LISTEN, TELL*

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*Read, Listen, Tell* collects a brilliant and vast array of indigenous short fiction, bolstered by insightful critical essays that prioritize indigenous voices, culture, and methodologies.

— Clarissa Goldsmith, Foreword Reviews, 2017 July 29

If you want a primer on Indigenous cultural expressions, this is for you. If you want deft, detailed stories in Indigenous written, oral, and graphic traditions, these will expand your thinking. *Read, Listen, Tell* will make you laugh, dream, and search for more.

— Niigaan Sinclair, CBC Books, 2017 June 23

A unique compendium that is the direct result of outstanding and painstaking scholarship, *Read, Listen, Tell: Indigenous Stories from Turtle Island* is an impressively informative, deftly organized, and exceptionally well presented volume that is unreservedly recommended for both community and academic library Indigenous Cultural Studies collections and supplemental reading lists.

— Midwest Book Review

The strength of this anthology isn't just in its breadth of content or the high quality of the selected stories; it's first and foremost in the prioritization of the voices included—their complexities, their complications, and their identities, all wonderfully and honestly presented.

— Publishers Weekly

Most impressive about this anthology is the mixture of texts. There are traditional stories, contemporary short stories, poetry, and anthropological texts, but most notable are the visual texts, such as the excerpt from Michael Nicoll Yahgulanaas's *Red: A Haida Manga*. This offers readers a window into Indigenous artists as using unexpected genres in order to establish simultaneously an Indigenous and a global perspective. ... a refreshing anthology.

— Meredith K. James, American Indian Quarterly, 2018 September 1

# Indianthusiasm

## Indigenous Responses

Hartmut Lutz, Florentine Strzelczyk,  
and Renae Watchman

Paperback | 262 pp.

978-1-77112-399-0

2020

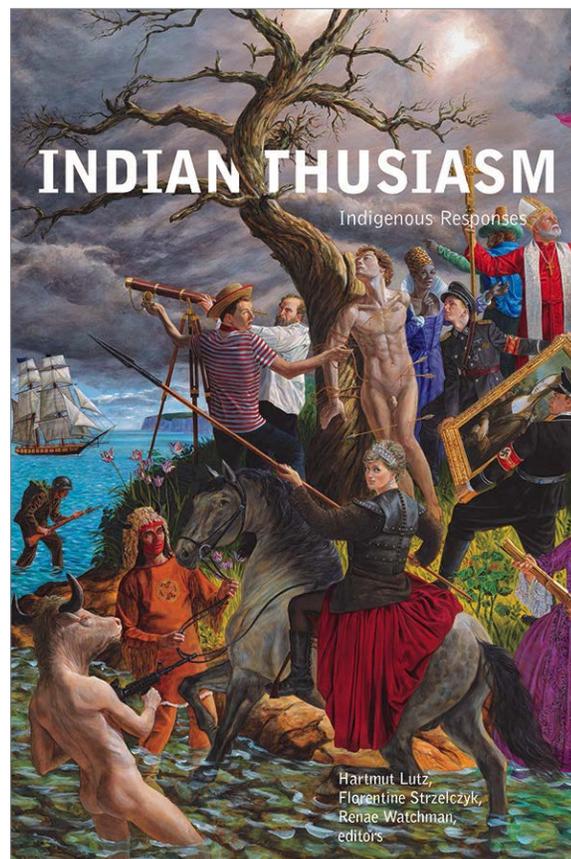
\$29.99 USD

Indigenous Studies

Worldwide Rights

Thema: JBSL11 DSK

Indigenous peoples, Literary studies: fiction, novelists & prose writers



Indianthusiasm refers to the European fascination with, and fantasies about, Indigenous peoples of North America, and has its roots in nineteenth-century German colonial imagination. Often manifested in romanticized representations of the past, Indianthusiasm has developed into a veritable industry in Germany and other European nations: there are Western and so-called “Indian” theme parks and a German hobbyist scene that attract people of all social backgrounds and ages to join camps and clubs that practise beading, powwow dancing, and Indigenous lifestyles.

Containing interviews with twelve Indigenous authors, artists, and scholars who comment on the German fascination with North American Indigenous Peoples, *Indianthusiasm* is the first collection to present Indigenous critiques and assessments of this phenomenon. The volume connects two disciplines and strands of scholarship: German Studies and Indigenous Studies, focusing on how Indianthusiasm has created both barriers and opportunities for Indigenous peoples with Germans and in Germany.

**Hartmut Lutz** taught North American Studies in Germany, specializing in Indigenous literatures. He won awards and professorships in North America and Europe. His publications include *Contemporary Challenges: Conversations with Canadian Native Authors* (1991), *The Diary of Abraham Ulrikab* (2005) and *Contemporary Achievements* (2015).

**Florentine Strzelczyk** serves as Deputy Provost of the University of Calgary. She holds a PhD from UBC (1996). Her work has appeared in journals such as *Modernism/Modernity*; *German Quarterly*; *German Studies Review*; *Seminar*; and *Quarterly Review for Film & Video*.

**Renae Watchman** (Navajo) is originally from Shiprock, NM. She is an associate professor of English, cross-appointed with Indigenous Studies at Mount Royal University in Calgary. She is also a co-director of Academic Indigenization.

# Literatures, Communities, and Learning

## Conversations with Indigenous Writers

Aubrey Jean Hanson

Paperback | 200 pp.

978-1-77112-450-8

2021

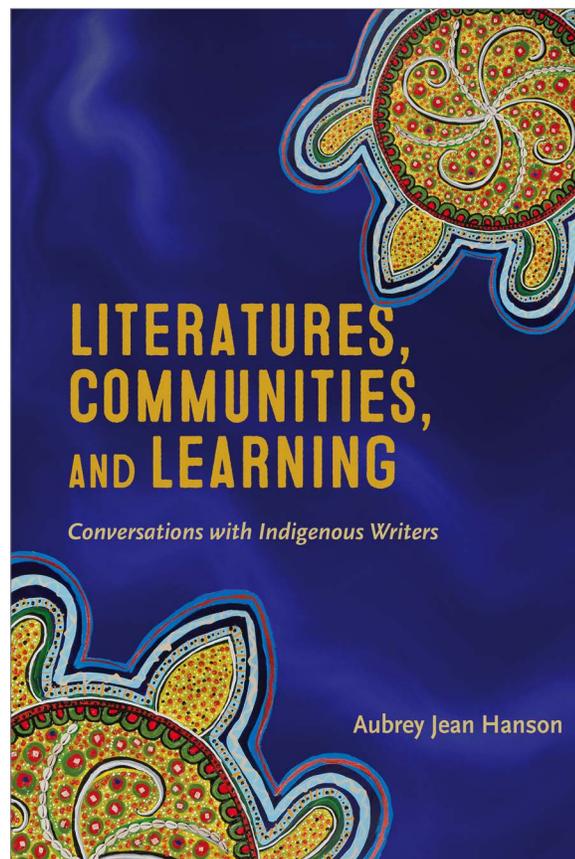
\$29.99 USD

Indigenous Studies

Worldwide Rights

Thema: JBSL11 DSB YPJJ

Indigenous peoples, Literary studies: general, Educational: Social sciences, social studies



*Literatures, Communities, and Learning: Conversations with Indigenous Writers* gathers nine conversations with Indigenous writers about the relationship between Indigenous literatures and learning, and how their writing relates to communities.

Relevant, reflexive, and critical, these conversations explore the pressing topic of Indigenous writings and its importance to the well-being of Indigenous Peoples and to Canadian education. It offers readers a chance to listen to authors' perspectives in their own words.

This book presents conversations shared with nine Indigenous writers in what is now Canada: Tenille Campbell, Warren Cariou, Marilyn Dumont, Daniel Heath Justice, Lee Maracle, Sharron Proulx-Turner, David Alexander Robertson, Richard Van Camp, and Katherena Vermette. Influenced by generations of colonization, surrounded by discourses of Indigenization, reconciliation, appropriation, and representation, and swept up in the rapid growth of Indigenous publishing and Indigenous literary studies, these writers have thought a great deal about their work.

Each conversation is a nuanced examination of one writer's concerns, critiques, and craft. In their own ways, these writers are navigating the beautiful challenge of storying their communities within politically charged terrain. This book considers the pedagogical dimensions of stories, serving as an Indigenous literary and education project.

**Aubrey Jean Hanson** is a member of the Métis Nation of Alberta and a faculty member at the University of Calgary. Her research spans Indigenous literary studies, curriculum studies, and social justice education. Aubrey has previously published in *English Studies in Canada*, *The Walrus*, and *Studies in American Indian Literatures*.

# Why Indigenous Literatures Matter

Daniel Heath Justice

Paperback | 306 pp.

978-1-77112-176-7

2018

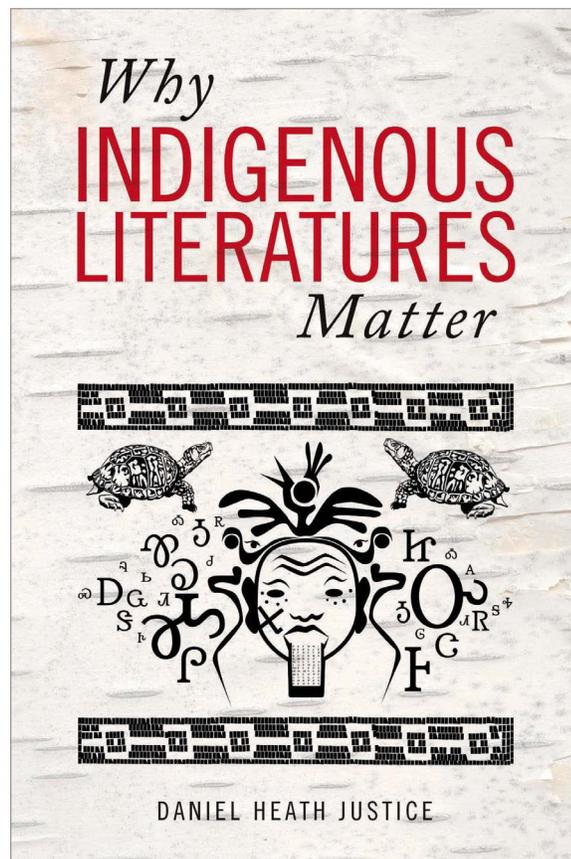
\$19.99 USD

Indigenous Studies

Worldwide Rights

Thema: JBSL11 DS

Indigenous peoples, Literature: history & criticism



Part survey of the field of Indigenous literary studies, part cultural history, and part literary polemic, *Why Indigenous Literatures Matter* asserts the vital significance of literary expression to the political, creative, and intellectual efforts of Indigenous peoples today.

In considering the connections between literature and lived experience, this book contemplates four key questions at the heart of Indigenous kinship traditions: How do we learn to be human? How do we become good relatives? How do we become good ancestors? How do we learn to live together? Blending personal narrative and broader historical and cultural analysis with close readings of key creative and critical texts, Justice argues that Indigenous writers engage with these questions in part to challenge settler-colonial policies and practices that have targeted Indigenous connections to land, history, family, and self. More importantly, Indigenous writers imaginatively engage the many ways that communities and individuals have sought to nurture these relationships and project them into the future.

This provocative volume challenges readers to critically consider and rethink their assumptions about Indigenous literature, history, and politics while never forgetting the emotional connections of our shared humanity and the power of story to effect personal and social change. Written with a generalist reader firmly in mind, but addressing issues of interest to specialists in the field, this book welcomes new audiences to Indigenous literary studies while offering more seasoned readers a renewed appreciation for these transformative literary traditions.

**Daniel Heath Justice** (Cherokee Nation) is Canada Research Chair in Indigenous Literature and Expressive Culture at the University of British Columbia. A widely published scholar in Indigenous literary studies, he is the co-editor of the groundbreaking Oxford Handbook of Indigenous American Literature (2014) and author of a Cherokee literary history, a cultural history of badgers, and an Indigenous epic fantasy series.

## PRAISE FOR *WHY INDIGENOUS LITERATURES MATTER*

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This book simultaneously affirms Indigenous writing, introduces Indigenous readers to the canon of Indigenous writing, and teaches non-Indigenous folks how to read our literatures. That's impressive, and it's done in a beautiful, intimate and at times playful way. *Why Indigenous Literatures Matter* was an honour to read. It is instructional without instructing, grounded, confident, affirming, generous, brilliant, clear and joyful.

— Leanne Betasamosake Simpson, author of *As We Have Always Done* and *This Accident of Being Lost*

Concise, engaging and readable, *Why Indigenous Literatures Matter* evokes Indigenous frameworks of relationality at every turn, whether the history of dispossession and removal, or pressing contemporary issues like reconciliation and climate change. Ultimately, this book argues that Indigenous literatures matter because they transform lives. The last chapter, 'Reading the Ruptures,' is startling, moving, brilliant storytelling—troubling and transformative tribalogy, laced with humour, provocation, and insight. The characters, drawn from real life, are ones I want to travel with.

— Lisa Brooks, Amherst College, author of *Our Beloved Kin: A New History of King Philip's War*

Justice makes strong, well-reasoned arguments that indigenous liberation is essential for indigenous peoples to survive and recover from colonialism ... and offers erudite, passionate analysis of and paths toward discovering new material.

— Publishers Weekly

A seminal work of simply outstanding scholarship, *Why Indigenous Literatures Matter* is as impressively informed and informative as it is thoughtful and thought-provoking.

— Jack Mason, Midwest Book Review, 2018 June 22

In *Why Indigenous Literatures Matter*, Daniel Justice, a writer and scholar from the Cherokee Nation, points out the all-too-common disparity between the stories Indigenous writers tell about ourselves, and the stories others have told about us. ... [Justice is] a bridge builder between cultures.

— Carleigh Baker, Literary Review of Canada, 2018 July 1

The fact that Justice writes on the matter of why Indigenous literatures matter in an analytically clear and intellectually generous, compassionate, and inclusive manner, always making clear how and why they do so to him, might make it easier for readers less familiar with Indigenous writing, history, and culture to consider the significance of Indigenous literatures to them personally, even if the possibility did not occur to them before. The book ends with an appendix that makes a case for the richness of Indigenous literatures in a more encyclopedic fashion and provides an excellent starting point to explore more Native writing. ... In a time where the question about the existence and worth of Indigenous literatures still has not ended, [*Why Indigenous Literatures Matter*] now stands as the number one recommendation to anyone asking this question.

— Rene Dietrich, Transmotion

Daniel Heath Justice's *Why Indigenous Literatures Matter* tackles the significant task of illuminating the heart of Indigenous literary engagement, articulating the significance of the literary arts to Indigenous peoples. While politically impactful and theoretically cogent, Justice's book is simultaneously tender and personal. While owning his feelings and experiences, Justice comes out swinging against the systems that exacerbate and perpetuate the misrepresentation and erasure of Indigenous stories—but not by positing himself as a pure critical voice above the messiness of mutually complex relationships. Through this fertile approach to his questions, Justice opens up space for collective engagement around the significance of Indigenous literatures to Indigenous peoples.

— Aubrey Hanson, Canadian Literature 237 (2019)

"Justice has created a wonderwork of his own in *Why Indigenous Literatures Matter*; it is a text that I will read, teach, and share with students, fellow scholars, friends, and relatives because it demonstrates with such clarity and conviction why "Indigenous peoples matter" and why that fact should be celebrated [...]"

— Jennifer Andrews, The Fiddlehead 277

[...] this compelling book offers a point of entry into the field of Indigenous literary studies to new readers as well as a better, more expansive, understanding of the field for scholars.

— Janie Beriault, The Canadian Journal of Native Studies 38, No. 2 (2018)

# Violence Against Indigenous Women

## Literature, Activism, Resistance

Allison Hargreaves

Paperback | 300 pp.

978-1-77112-239-9

2017

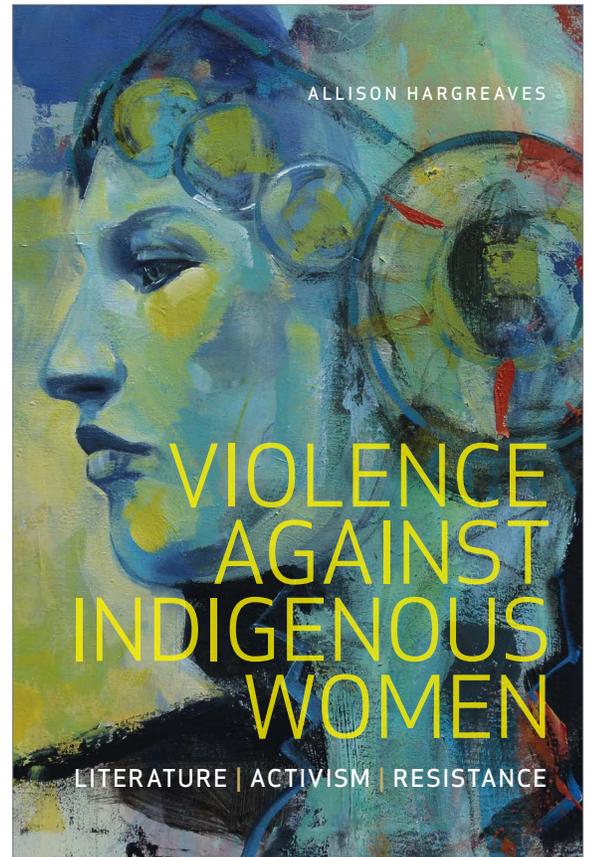
\$29.99 USD

Indigenous Studies

Worldwide Rights

Thema: DSK

Literary studies: fiction, novelists & prose writers



Violence against Indigenous women in Canada is an ongoing crisis, with roots deep in the nation's colonial history. Despite numerous policies and programs developed to address the issue, Indigenous women continue to be targeted for violence at disproportionate rates. What insights can literature contribute where dominant anti-violence initiatives have failed?

Centring the voices of contemporary Indigenous women writers, this book argues for the important role that literature and storytelling can play in response to gendered colonial violence. Indigenous communities have been organizing against violence since newcomers first arrived, but the cases of missing and murdered women have only recently garnered broad public attention. *Violence Against Indigenous Women* joins the conversation by analyzing the socially interventionist work of Indigenous women poets, playwrights, filmmakers, and fiction-writers.

Organized as a series of case studies that pair literary interventions with recent sites of activism and policy-critique, the book puts literature in dialogue with anti-violence debate to illuminate new pathways toward action. With the advent of provincial and national inquiries into missing and murdered Indigenous women and girls, a larger public conversation is now underway. Indigenous women's literature is a critical site of knowledge-making and critique. *Violence Against Indigenous Women* provides a foundation for reading this literature in the context of Indigenous feminist scholarship and activism and the ongoing intellectual history of Indigenous women's resistance.

**Allison Hargreaves** is a settler-scholar of Indigenous literatures and an assistant professor in the Department of Critical Studies at the University of British Columbia, Okanagan Campus, in unceded Syilx territory. Her research investigates literary interventions into gendered colonial violence in Canada, and has appeared in *Studies in American Indian Literatures*, *Canadian Literature Quarterly*, *Canadian Woman Studies*, and *Canadian Theatre Review*.

## PRAISE FOR *VIOLENCE AGAINST INDIGENOUS WOMEN*

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“This book makes an important – indeed, urgent – contribution to knowledge about violence against Indigenous women that ought to become required reading for politicians, activists, policy-makers, scholars, writers, and artists engaged in responding to this ongoing crisis.”

— Amber Dean, McMaster University, author of *Remembering Vancouver's Disappeared Women: Settler Colonialism and the Difficulty of Inheritance*

“Hargreaves ... examines how stories of individual tragedies have been memorialized in venues such as human rights reports, poems, films, and plays. She convincingly explains that statistics and research projects produced with the best intentions may serve to reinforce the very colonial power dynamics that prevent the emergence of transformative solutions in the struggle to end violence against Indigenous women. ... For those in the field of comparative narrative criticism, it's a work sure to inspire much discussion, debate, and reflection.”

— Publisher's Weekly

[*Violence Against Indigenous Women*] broadens how one sees and values Indigenous women, and it furthers personal consideration and propels actions as allies to avoid leaving the issue in the hands of institutions and governments. The lessons here will be most profound for non-Indigenous peoples. **Summing Up: Highly recommended.**

— G. Bruyere, CHOICE, 2018 March 1

*Violence against Indigenous Women* offers an in-depth look at the rhetorical relationship between federal policy, Indigenous literature, and community activism. Hargreaves draws on several case studies to discuss issues of mis- and underrepresentation, the decontextualizing of Indigenous narratives, and the resistance power of storytelling. This book would make a meaningful contribution to discussions of Indigenous rights, rhetorical power, feminist activism, gendered violence, and colonialism.

— Julia Anderson, Resources for Gender and Women's Studies, 2018 June 1

Alison Hargreaves's book emerges in a timely moment when the questions of public remembrance, knowledge making, and justice for missing and murdered Indigenous women are circulating intensely. [...] [*Violence Against Indigenous Women*] is about how we refuse to disappear the missing and murdered Indigenous women yet again in our narrative and listening practices, nothing less than how we might remember better, and remember with more care.

— Caroline Fidan Tyler Doenmez, NAIS: The Journal of the Native American and Indigenous Studies Association 6:1 (2019)

# 'Membering Austin Clarke

Paul Barrett, editor

Paperback | 236 pp.

978-1-77112-477-5

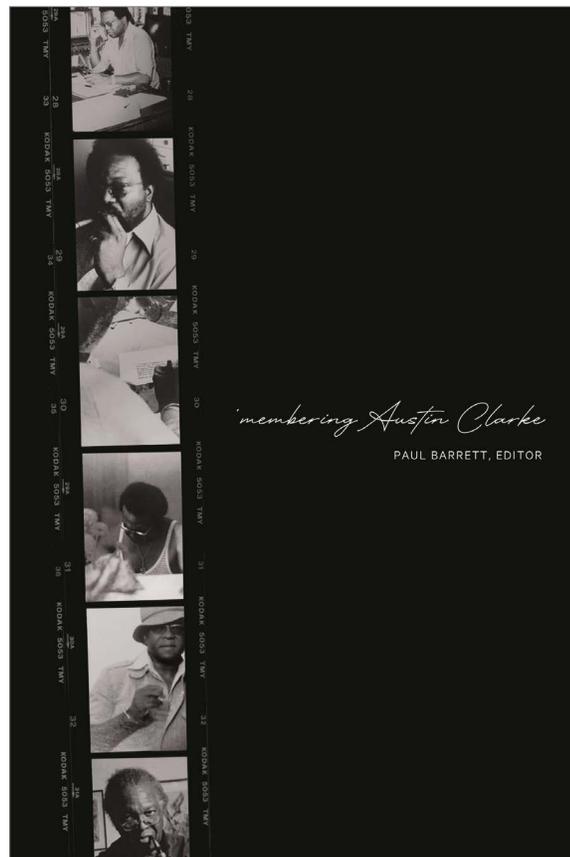
2020

\$39.99 USD

Worldwide Rights

Thema: DS

Literature: history & criticism



*'Membering Austin Clarke* reflects on the life and writing of Austin Clarke, whose depictions of Black life in Canada enlarged our understanding of what Canadian literature looks like. Despite being one of Canada's most widely published, and most richly awarded writers, Austin Clarke (1934–2016) is not a household name.

This collection addresses Clarke's marginalization in Canadian literature by demonstrating that his writing on Black diasporic life and the immigrant experience is a foundational, if untold, part of the story of CanLit. Novelist, short-story writer, poet, and essayist, Clarke was born in Barbados, moved to Canada in 1955 and went on to establish Black Studies programs at a number of universities in America. He returned to Canada and became one of Canadian literature's most prolific authors and a public voice for Black people in Canada. Among his best-known works are the Giller Award-winning *The Polished Hoe* (2002) and his memoir *'Membering* (2015).

This collection of essays from colleagues, scholars, friends, and fellow writers addresses Clarke's work in all its richness and complexity in order to understand how Clarke's legacy continues to transform Canadian writing. It includes previously unpublished poems and short stories from Clarke's archives as well as personal reflections from friends, histories of the publication of his works, essays, interviews, and short stories and poems inspired by Clarke.

"This anthology stands as a refutation of how Black life in Canada is discarded and disremembered. It marks an intimate encounter with Austin Clarke's life and writing and reminds us of his singular contributions to Black life in Canada."

— Rinaldo Walcott

"*'Membering Austin Clarke* is a wonderful collection – a both discerning and poignant tribute to one of Canada's great writers, which will be a landmark work in Austin Clarke criticism for years to come. Paul Barrett has assembled some of the leading names in Black Canadian criticism, along with several friends and fellow travellers of Clarke, resulting in the production of a manuscript that will be widely read beyond an academic audience."

— Aaron Kamugisha

**Paul Barrett** is an Assistant Professor in the School of English and Theatre Studies at the University of Guelph. His research interests include Canadian literature, diasporic literature, and digital humanities.

# Bird-Bent Grass

## A Memoir, in Pieces

Kathleen Venema

Paperback | 354 pp.

978-1-77112-290-0

2018

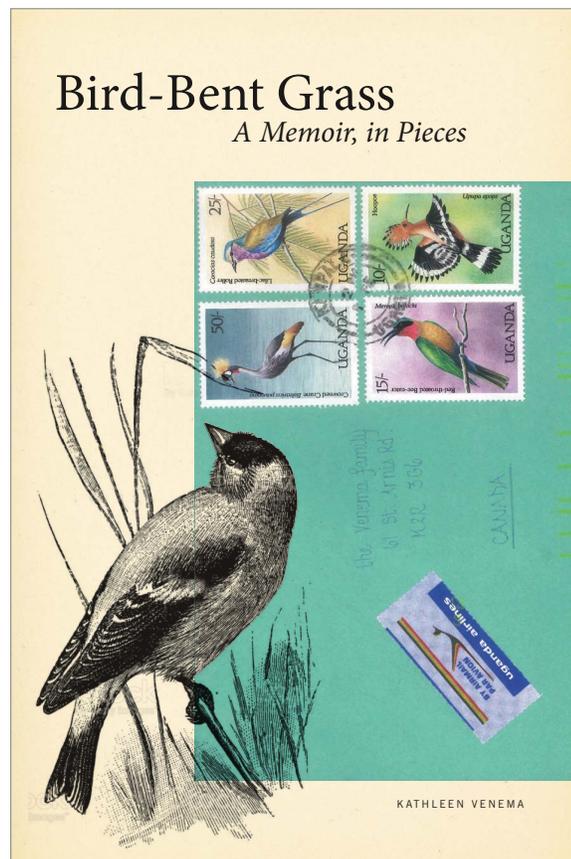
\$24.99 USD

Life Writing

Worldwide Rights

Thema: DNC DND

Memoirs, Diaries, letters & journals



*Bird-Bent Grass* chronicles an extraordinary mother–daughter relationship that spans distance, time, and, eventually, debilitating illness. Personal, familial, and political narratives unfold through the letters that Geeske Venema-de Jong and her daughter Kathleen exchanged during the late 1980s and through their weekly conversations, which started after Geeske was diagnosed with Alzheimer’s disease twenty years later.

In 1986, Kathleen accepted a three-year teaching assignment in Uganda, after a devastating civil war, and Geeske promised to be her daughter’s most faithful correspondent. The two women exchanged more than two hundred letters that reflected their lively interest in literature, theology, and politics, and explored ideas about identity, belonging, and home in the context of cross-cultural challenges. Two decades later, with Geeske increasingly beset by Alzheimer’s disease, Kathleen returned to the letters, where she rediscovered the evocative image of a tiny, bright meadow bird perched precariously on a blade of elephant grass. That image – of simultaneous tension, fragility, power, and resilience – sustained her over the years that she used the letters as memory prompts in a larger strategy to keep her intellectually gifted mother alive.

Deftly woven of excerpts from their correspondence, conversations, journal entries, and email updates, *Bird-Bent Grass* is a complex and moving exploration of memory, illness, and immigration; friendship, conflict, resilience, and forgiveness; cross-cultural communication, the ethics of international development, and letter-writing as a technology of intimacy. Throughout, it reflects on the imperative and fleeting business of being alive and loving others while they’re ours to hold.

**Kathleen Venema** spent several years as a junior-high teacher in northern Manitoba before joining a teacher-training college in post-civil-war Uganda. Now an associate professor of English at the University of Winnipeg, she publishes on early Canadian exploration texts and imperial women’s letters; researches narratives of conflict, aging, disability, and care; and pursues a lifelong interest in transformative pedagogy.

## PRAISE FOR *BIRD-BENT GRASS*

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[*Bird-Bent Grass*] demonstrates that, and how, a substantial, complex memoir can be fashioned out of domestic life writing (personal correspondence, diaries, and recorded conversations and reminiscences). Such an achievement is especially welcome at a time when the family archive is endangered by the broad shift to electronic communication and social media.

— G. Thomas Couser, *Biography*

It's a deeply beautiful, thoughtful, celebratory book ... important and elegant.

— Charlene Diehl, Director, Winnipeg International Writers Festival

A vital contribution to [...] 'matriography' [...] and a unique contribution to the autobiographic illness narrative genre, because it not only addresses the highly personal lived experiences of illness but it also highlights the interdependence of different illness experiences. [...] Venema both models and compels the reader to experience the 'fleeting business of being alive and loving others in the long or very short time they're ours to hold.

— Jesse Hutchison, *Journal of Mennonite Studies*

I felt [...] both moved and enlightened by the documenting of two such curious and articulate and inclusive intellects—by the conversations that move through this memoir, and link its disparate parts—by wise and profound detailing of this auto-ethnography. The image of "bird-bent grass" from the title evokes for me both a close observation of affect and a contemplation of impermanence, and I was invited to experience both of these states inside a lively, articulate, and sensitive account.

— Karen Hofmann, *Prairie Fire*

An extraordinary and deftly written memoir, *Bird-Bent Grass: A Memoir, in Pieces* is an inherently compelling read from beginning to end. Complex, candid, and offering an intrinsically fascinating account that will prove to be an enduringly valued addition to both community and academic library Contemporary Biography collections.

— Margaret Lane, *Midwest Book Review*, 2018 June 22

Readers who are walking the journey of Alzheimer's with a loved one should find a sense of rapport with this story. Venema describes the progress of the disease in an honest and straightforward way, tinged with sadness, but always spiced with laughter.

— Barb Draper, *Canadian Mennonite*, 2018 November 1

The stories Venema shares unfold in pieces that move fluidly through time, their fractured structure [...] recreating the complexities that are a constituent element of caregiving and caretaking positions. [...] What makes Venema's text so exceptional is that she grants her mother a degree of agency that tends to be absent from works of care. [...] A thoughtful and evocative engagement with questions of identity, memory, and the relationships that help to shape and define a person.

— Olivia Pellegrino, *Canadian Literature (web)*, 2018 November 14

# In the Unlikeliest of Places

## How Nachman Libeskind Survived the Nazis, Gulags, and Soviet Communism

Annette Libeskind Berkovits, and Daniel Libeskind

Paperback | 296 pp.

978-1-77112-248-1

2016

Illus. 6

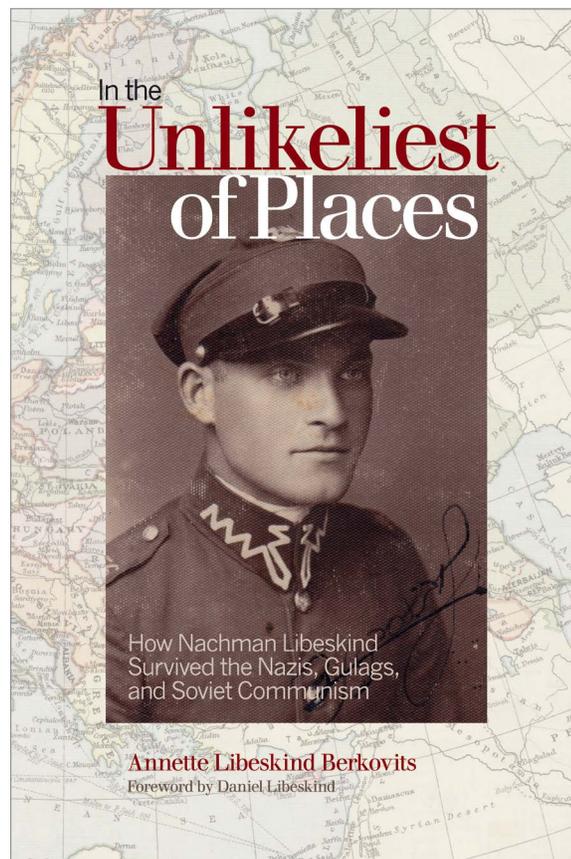
\$22.99 USD

Life Writing

Worldwide Rights

Thema: DNC QRJP

Memoirs, Judaism: life & practice



Annette Libeskind Berkovits thought her attempt to have her father record his life's story had failed. But three years after her father's death, she was going through his things and found a box of tapes—several years' worth—with his spectacular life, triumphs, and tragedies told one last time in his baritone voice.

Nachman Libeskind's remarkable story is an odyssey through crucial events of the twentieth century. With an unshakable will and a few drops of luck, he survives a pre-war Polish prison; witnesses the 1939 Nazi invasion of Lodz and narrowly escapes; is imprisoned in a brutal Soviet gulag where he helps his fellow inmates survive, and upon regaining his freedom treks to the foothills of the Himalayas, where he finds and nearly loses the love of his life. Later, the crushing communist regime and a lingering postwar anti-Semitism in Poland drive Nachman and his young family to Israel, where he faces a new form of discrimination. Then, defiantly, Nachman turns a pocketful of change into a new life in New York City, where a heartbreaking promise leads to his unlikely success as a modernist painter that inspires others to pursue their dreams.

With just a box of tapes, Annette Libeskind Berkovits tells more than her father's story: she builds an uncommon family saga and reimagines a turbulent past. In the process she uncovers a stubborn optimism that flourished in the unlikeliest of places.

**Annette Libeskind Berkovits** was born in Kyrgyzstan and grew up in postwar Poland and the fledgling state of Israel before coming to America at age sixteen. In her three-decade career with the Wildlife Conservation Society in New York, she spearheaded the institution's nationwide and worldwide science education programs. Her achievements include the first-ever agreement to bring environmental education to China's schools. The National Science Foundation has recognized her outstanding leadership in the field.

**Daniel Libeskind** is an internationally renowned architect, known for the Jewish Museum in Berlin, the Royal Ontario Museum in Toronto, and the Dublin Performing Arts Center in Dublin, Ireland. His practice is designing commercial, residential, and cultural buildings around the world. His Master Plan for rebuilding the World Trade Center site in New York City was selected in 2003 and has served as the blueprint for the entire site, including the Freedom Tower, the Memorial, the Museum, and the PATH Terminal.

## PRAISE FOR *IN THE UNLIKELYEST OF PLACES*

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“This is a beautifully written saga of a Jewish family before, during and after World War II. The Holocaust must never be forgotten. The historical value of survivor testimonies is important to preserving the collective memory of humanity.”

— Hanna Davidson Pankowsky, author of *East of the Storm: Outrunning the Holocaust in Russia*

“Berkovits, Libeskind’s daughter and the author of this cinematically gripping debut biography, does a masterful job weaving together a coherent narrative, culled largely from tape recordings that her father left behind. She has a rare gift for storytelling ... the prose is lively and direct, and the story is deeply affecting ... A moving tale that’s emotionally powerful and historically edifying.”

— Kirkus Reviews

“The deeper I went into *In the Unlikeliest of Places* the more I found my eyes tearing up—not from the suffering of victims of the Holocaust but from the beauty of the extraordinary courage and success of Nachman Libeskind. It is, of course, the success of a whole family, a whole people refusing to accept defeat, but it’s especially the defiance and joy in his spirit that is so moving. When he goes to Berlin to see the Jewish Museum, designed by his son, Daniel Libeskind, and when he takes up painting in his eighties, not as an old man’s busywork but with craft, power, verve, and a brilliant sense of color and composition—those victories moved me more than any recent book on the Holocaust and survival. That man! You’re going to love him and love the people who supported and believed in him, especially his wife Dora and his children—Annette and Daniel—and his grandchildren.”

— John J. Clayton, author of *Many Seconds into the Future* (2014) and *Mitzvah Man* (2011)

Annette Libeskind Berkovits’s *In The Unlikeliest of Places* is an incandescent biographical tribute to the author’s father, Nachman Libeskind, an eternally hopeful survivor. ... Berkovits relates her father’s story in elegant and shifting prose. ... Though this is, inescapably, a Holocaust survivor’s biography, it is not dominated by those horrors; rather, it celebrates the ingenuity with which one man made his time less about enduring than about living vibrantly.

*In the Unlikeliest of Places* honors the life of an artist, a father, and a survivor who maintained his sense of identity with gentility, despite the historical challenges he endured.

— Michelle Anne Schingler, Foreword Clarion Reviews

“This is a book that works on so many levels: as the biography of a Polish Jew who narrowly escapes two murderous totalitarian systems, as a personal journey that leads to a new life in the United States marked by optimism and accomplishment—and, above all, as the beautiful, heartfelt tribute of a daughter to her remarkable father.”

— Andrew Nagorski, author of *Hitlerland: American Eyewitnesses to the Nazi Rise to Power* (2012)

# What the Oceans Remember

## Searching for Belonging and Home

Sonja Boon

Hardback | 336 pp.

978-1-77112-423-2

2019

Illus. 8

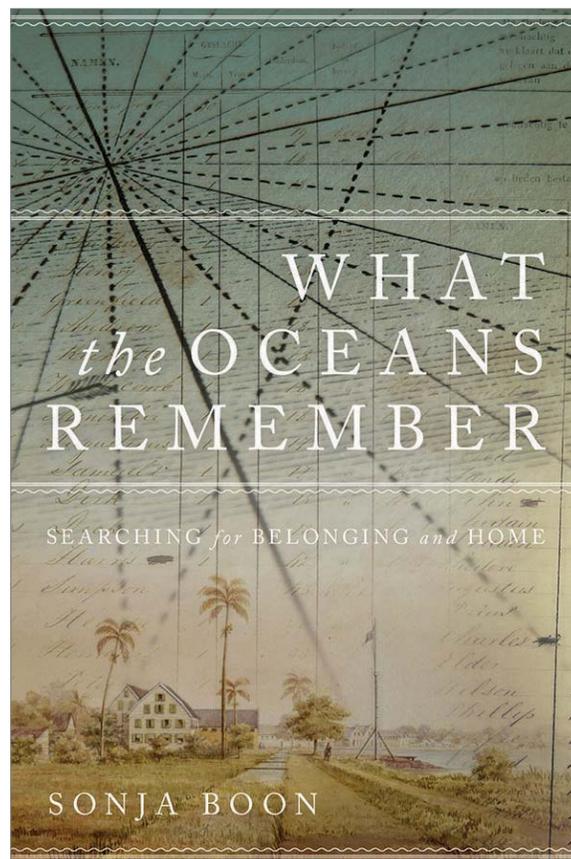
\$29.99 USD

Life Writing

Worldwide Rights

Thema: DNC JBFH JBSF1

Memoirs, Migration, immigration & emigration, Gender studies: women & girls



Author Sonja Boon's heritage is complicated. Although she has lived in Canada for more than thirty years, she was born in the UK to a Surinamese mother and a Dutch father. Boon's family history spans five continents: Europe, Africa, Southeast Asia, South America, and North America. Despite her complex and multi-layered background, she has often omitted her full heritage, replying "I'm Dutch-Canadian" to anyone who asks about her identity.

An invitation to join a family tree project inspired a journey to the heart of the histories that have shaped her identity. It was an opportunity to answer the two questions that have dogged her over the years: Where does she belong? And who does she belong to? Boon's archival research—in Suriname, the Netherlands, the UK, and Canada—brings her opportunities to reflect on the possibilities and limitations of the archives themselves, the tangliness of oceanic migration, histories, the meaning of legacy, music, love, freedom, memory, ruin, and imagination. Ultimately, she reflected on the relevance of our past to understanding our present.

Deeply informed by archival research and current scholarship, but written as a reflective and intimate memoir, *What the Oceans Remember* addresses current issues in migration, identity, belonging, and history through an interrogation of race, ethnicity, gender, archives and memory. More importantly, it addresses the relevance of our past to understanding our present. It shows the multiplicity of identities and origins that can shape the way we understand our histories and our own selves.

**Sonja Boon** is Associate Professor of Gender Studies at Memorial University. An award-winning researcher, writer, and teacher, Boon is the author of three scholarly monographs, the most recent titled *Autoethnography and Feminist Theory at the Water's Edge: Unsettled Islands* (2018). For six years, she was principal flutist with the Portland Baroque Orchestra in Oregon.

## PRAISE FOR *WHAT THE OCEANS REMEMBER*

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*“What the Oceans Remember* is breathtaking in scope. Reaching across continents, oceans and histories, it shows us what it means to live in the shadow of freedom while unfree; how the colour of a person’s skin can determine if they are seen or invisible; how the word home can exclude; how the beauty of music can be a balm; how the invaluable quiet of an archive can quake with unearthed voices. Unrelentingly honest, sometimes harrowing, steeped in rich and startling insight, and conveyed in transparent prose – elegant as silk, tough as steel.”

— Lisa Moore, author of the story collection *Something for Everyone*

*“What the Oceans Remember* addresses the complex and complicit question ‘Where are you from?’ by taking readers on an extraordinary trip through continents and countries, and to cities and their archives, to help us understand how the stories of our ancestors tell us something about ourselves. Boon’s exploration of the seductive spaces of the archives and the crossing of various kinds of borders brings to mind the work of Saidiya Hartman (*Lose Your Mother*), Maggie Nelson (*The Argonauts*), and complements the work of writers like Sara Ahmed as well.”

— Minelle Mahtani, University of British Columbia, author of *Mixed Race Amnesia: Resisting the Romanticization of Multiraciality*, host and creator of *Acknowledgements and Sense of Place*

*“Timely, compelling and illuminating in equal measure, What the Oceans Remember, which scrutinizes the lives and legacies of several generations of slaves and indentured labourers in Suriname, also confronts the rights and responsibilities we bear in relation to our ancestors. In this ever-questioning memoir, Sonja Boon maps emotional registers and bureaucratic statistics as honestly as she navigates theoretical currents and ethical anxiety. Weaving desire, dreams, and personal memory into the historical record, Boon succeeds admirably in making silences speak and fragments cohere in a fine example of creative non-fiction.”*

— Lydia Syson, author of *Mr Peacock’s Possessions*

# Rough and Plenty

## A Memorial

Raymond A. Rogers

Paperback | 332 pp.

978-1-77112-436-2

2020

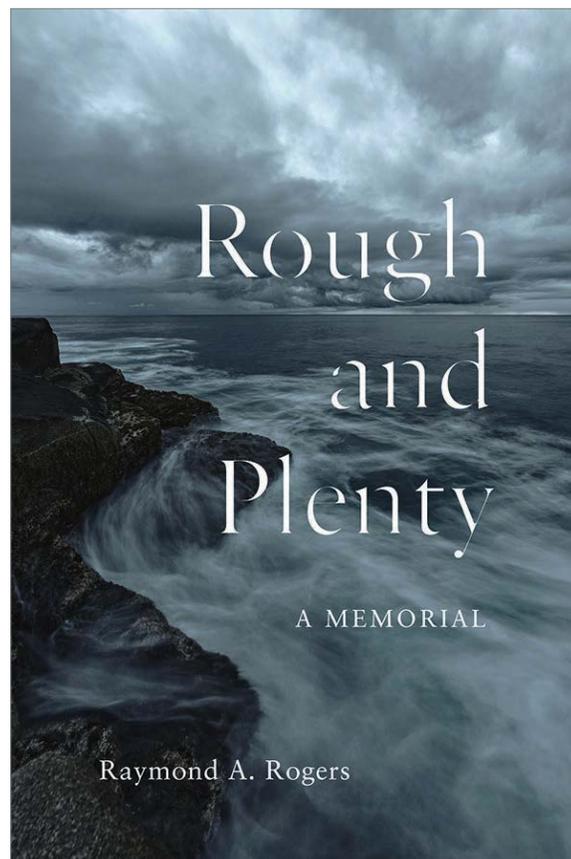
\$24.99 USD

Life Writing

Worldwide Rights

Thema: DNC RGCU

Memoirs, Settlement, urban & rural geography



As a commercial fisher in Nova Scotia in the early 1990s, Raymond Rogers experienced the collapse of Canada's East Coast fishery first-hand. Afterward, while preparing to leave the province to find work elsewhere, Rogers noticed a lone gravestone across the road from his home in Shelburne County that commemorates the life of Donald McDonald, a crofter from the Isle of Lewis in Scotland, who "departed this life" in 1881. Rogers wondered if there might be a connection between the necessity of his own departure, and McDonald's lonely presence on the nearby Atlantic shore, linking them as members of local communities that were displaced in the name of "economic progress."

In *Rough and Plenty: A Memorial*, Rogers explores the parallel processes of dispossession suffered by nineteenth-century Scottish crofters expelled from their ancestral lands during the Highland Clearances, and by the marginalization of coastal fishing communities in Nova Scotia. The book aims to memorialize local ways of life that were destroyed by the forces of industrial production, as well as to convey the experience of dislocation using first-hand narratives, recent and historical. The author makes the case that in a world where capital abhors all communities but itself, remembering becomes a form of advocacy that can challenge dominant structures.

"*Rough and Plenty* is a moving testimony to the tragedies and griefs of dispossession that can result from the modern(izing of) capitalist economies in the old world and the new."

— Rosemary E. Ommer, University of Victoria, author of *Coasts Under Stress*

**Raymond A. Rogers** was a professor in the Faculty of Environmental Studies at York University for twenty-five years. He is the author of three previous books: *Nature and the Crisis of Modernity*, *The Oceans Are Emptying: Fish Wars and Sustainability*, and *Solving History: The Challenge of Environmental Activism*. He earned the first PhD in Environmental Studies in Canada.

# Appel

## A Canadian in the French Foreign Legion

Joel Adam Struthers, and Col. Benoit  
Desmeulles, foreword

Paperback | 250 pp.

978-1-77112-105-7

2019

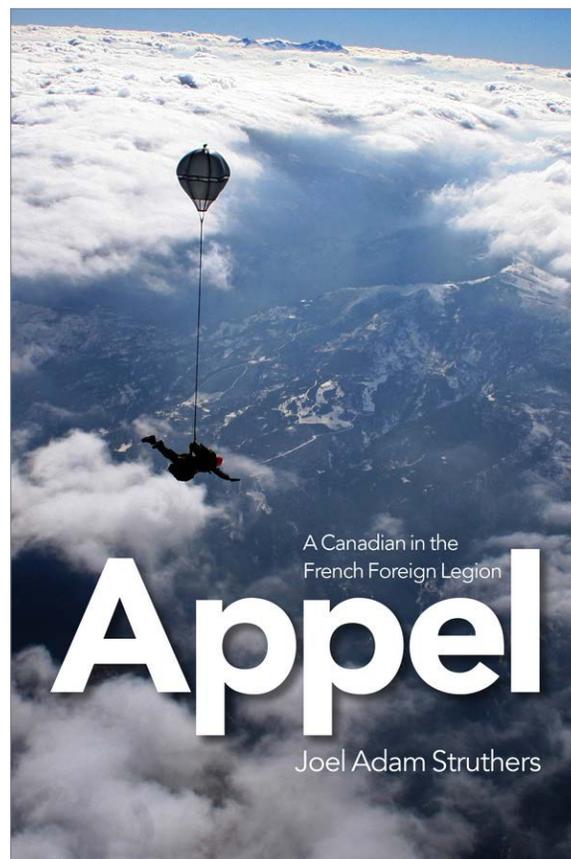
Illus. 30

\$24.99 USD

Worldwide Rights

Thema: DNC JWCS

Memoirs, Special & elite forces



*Appel: A Canadian in the French Foreign Legion* is the first-hand account of the author's six years as a professional soldier during the 1990s, and his experience in the Legion's elite Groupe des Commandos Parachutistes (GCP). Joel Struthers recounts the dangers and demands of military life, from the rigours of recruitment and operational training in the rugged mountains of France, to face-to-face combat in the grasslands of some of Africa's most troubled nations.

Told through the eyes of a soldier, and interspersed with humorous anecdotes, *Appel* is a fascinating story that debunks myths about the French Foreign Legion and shows it more accurately as a professional arm of the French military. Struthers provides insight into the rigorous discipline that the Legion instills in its young recruits, – who trade their identities as individuals for a life of adventure and a role in a unified fighting force whose motto is "Honour and Loyalty."

"In *Appel*, Joel Struthers has illustrated a soldier's life on and off duty through his vast experience in diverse training activities and operations. Those with a military background will find this a fascinating story, laced with humour, and told through the eyes of a professional soldier in a renowned military organization, the French Foreign Legion. Those who have not experienced military life will be equally fascinated with a soldier's insights into the dangerous and demanding profession of arms."

— LGen (Retired) RR Crabbe, CMM, MSC, MSM, CD, B Sc

"Travelling through these pages, you will discover how a restless young Canadian turned himself into a professional soldier, and then a pathfinder immersed in a system that, even if could always be improved, remains a reference in terms of soldiering. You will appreciate the quasi-monastic life—made of satisfaction, celebration, hard training, operational commitments, but also of routine and service—of these soldiers who decided to leave everything they had to come and serve in the Legion. And finally you will discover from the inside this esprit de corps that empowers the Corps and helps these hommes sans noms to cope with the tensions of their new lives."

— Col. Benoit Desmeulles, commanding officer, 2e Régiment étranger de parachutistes (2012–14), from the Foreword

For readers wanting to learn about the reality of soldiering in the contemporary French Foreign Legion, unencumbered by the myth and conceit which characterize so many of the past descriptions of 'la Légion', this is the book for you.

— Michael Boire, Canadian Military Journal 19, No. 2 (Spring 2019)

**Joel Adam Struthers** is a former Legionnaire, a father, and a commercial helicopter pilot. When not preparing his children's school lunch, he is a helicopter pilot and a partner in a Canadian risk mitigation firm that solves difficult problems in challenging environments.

# Prison Life Writing

## Conversion and the Literary Roots of the U.S. Prison System

Simon Rolston

Paperback | 301 pp.

978-1-77112-517-8

2021

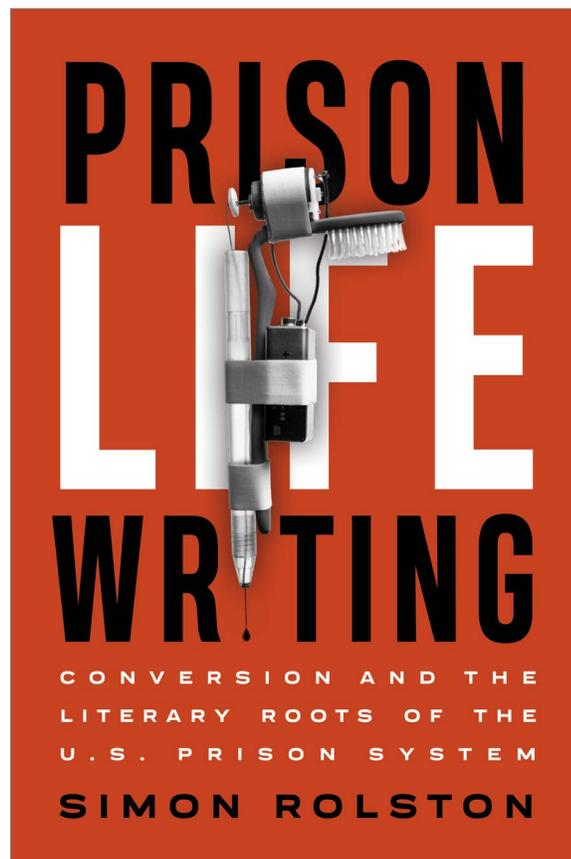
\$39.99 USD

Life Writing

Worldwide Rights

Thema: JKVP DNC

Penology & punishment, Memoirs



The first full-length study of prison life writing, this book shows how the autobiographical literature of incarcerated people is consistently based on a conversion narrative, the same narrative that underpins prison rehabilitation.

By demonstrating how prison life writing interlocks with institutional power, the book challenges conventional preconceptions about writing behind bars. And yet, imprisoned people often use the conversion narrative like they repurpose other objects in prison: much like the radio motor retooled into a tattoo gun, the conversion narrative is often redefined to serve subversive purposes like questioning the supposed emancipatory role of prison writing, critiquing white supremacy, and reconfiguring what can be said in autobiographical discourse.

An interdisciplinary work that brings life writing scholarship into conversation with prison studies and law and literature studies, *Prison Life Writing* theorizes how life writing works in prison, explains literature's complicated entanglements with institutional power, and demonstrates the political and aesthetic innovations of one of America's most controversial literary genres.

**Simon Rolston** specializes in American literature. His work has been published in journals like *American Studies*, *Critical Survey*, and *MELUS*, and his article, "*Shame and the Ex-Convict*," was awarded the Canadian Association of American Studies' Ernest Redekop prize for 2018. He teaches at Langara College, in British Columbia.

# Gorgeous War

## The Branding War between the Third Reich and the United States

Tim Blackmore

Hardback | 380 pp.

978-1-77112-420-1

2019

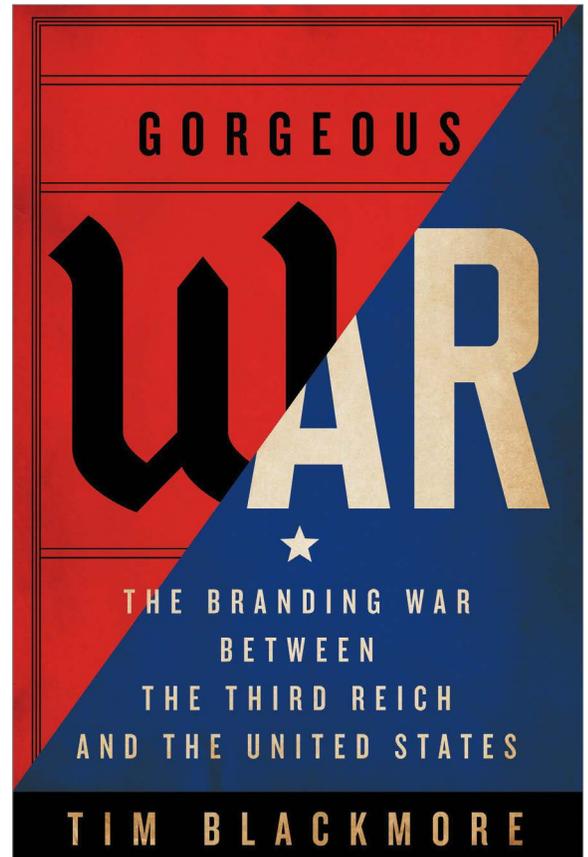
Illus. 23

\$32.99 USD

Worldwide Rights

Thema: NHWR7 JBCT KJSC

Second World War, Media studies, Brands & branding



*Gorgeous War* argues that the Nazis used the swastika as part of a visually sophisticated propaganda program that was not only modernist but also the forerunner of contemporary brand identity. When the United States military tried to answer Nazi displays of graphic power, it failed. In the end the best graphic response to the Nazis was produced by the Walt Disney Company.

Using numerous examples of US and Nazi military heraldry, *Gorgeous War* compares the way the American and German militaries developed their graphic and textile design in the interwar period. The book shows how social and cultural design movements like modernism altered and were altered by both militaries. It also explores how nascent corporate culture and war production united to turn national brands like IBM, Coca-Cola, and Disney into multinational corporations that had learned lessons on propaganda and branding that were being tested during the Second World War.

What is the legacy of apparently toxic signs like the swastika? The answer may not be what we hoped. Inheritors of the post-Second World War world increasingly struggle to find an escape from an intensely branded environment—to find a place in their lives that is free of advertising and propaganda. This book suggests that we look again at how it is our culture makes that struggle into an appealing *Gorgeous War*.

*“Gorgeous War*, a highly readable book, shows that the US of Walt Disney and the Third Reich of Goebbels were two variants not just of modernity but of hypermodernity, no matter how glaringly different their surface ‘styles’ and their human consequences. It shows we cannot afford to demonize and ‘other’ Nazism too hastily because there is greater affinity between Nazi Germany and aspects of modern America than we might like to admit to ourselves.”

— Roger Griffin, Oxford Brookes University

For readers in cultural or media studies and those with advertising or marketing backgrounds, *Gorgeous War* will serve as a well-written text that should prompt questions about the motives of the advertising industry, specifically regarding the origins and uses of branding as a means of consumer enticement.

— Megan Moore Burns, *Quill and Quire*

*Gorgeous War* is a tour de force through the worlds of design and propaganda—both military and corporate—in the United States and Germany. Filled with fascinating details, the book makes creative connections between worlds that were (and are) more closely connected than they first appear,

— Alexander L. Fattal, *Journalism & Mass Communication Quarterly*, 2020

**Tim Blackmore** is a professor in the Faculty of Information and Media Studies, Western University, Ontario Canada. His previous book, *War X* was published in 2005. He has written extensively about war, war technology, and popular culture.

# 1930

## Europe in the Shadow of the Beast

Arthur Haberman

Paperback | 266 pp.

978-1-77112-361-7

2018

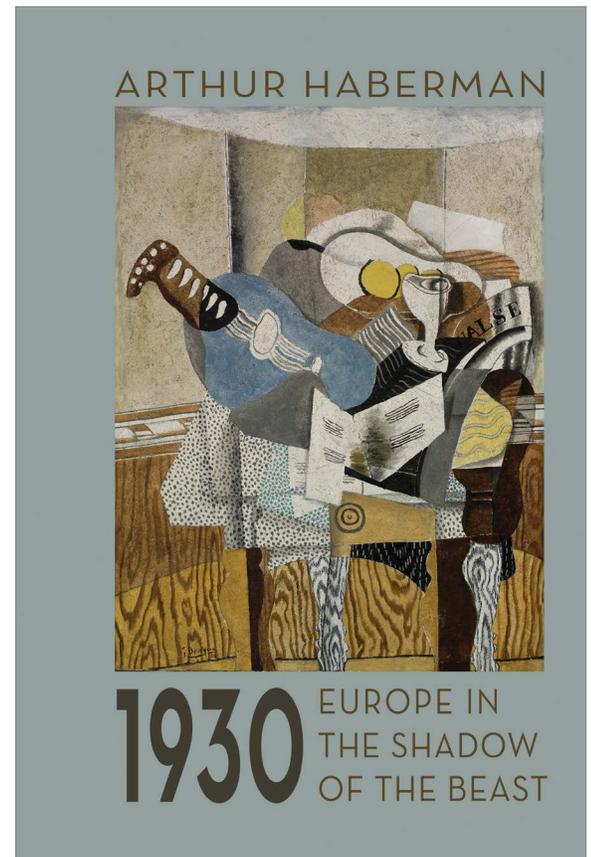
Illus.

\$24.99 USD

Worldwide Rights

Thema: NHTB NHD

Social & cultural history, European history



The year 1930 can be seen as the dawn of a period of darkness, the beginning of a decade that Auden would style “low, dishonest.” That year was one of the most reflective moments in modernity. After the optimism of the nineteenth century, the West had stumbled into war in 1914. It managed to survive a conflagration, but it failed in the aftermath to create something valued.

In 1930, Europe was questioning itself and its own viability. Where are we heading? a number of public intellectuals asked. Who are we and how do we build moral social and political structures? Can we continue to believe in the insights and healing quality of our culture? Major thinkers—Mann, Woolf, Ortega, Freud, Brecht, Nardal, and Huxley— as well as a number of artists, including Picasso and Magritte, and musicians, such as Weill, sought to grapple with issues that remain central to our lives today:

- the viability of a secular Europe with Enlightenment values
- coming to terms with a darker view of human nature
- mass culture and its dangers; the rise of the politics of irrationality
- identity and the “other” in Western civilization
- new ways to represent the postwar world
- the epistemological dilemma in a world of uncertainty; and
- the new Fascism—was it a new norm or an aberration?

Arthur Haberman sees 1930 as a watershed year in the intellectual life of Europe and with this book, the first to see the contributions of the public intellectuals of 1930 as a single entity, he forces a reconsideration and reinterpretation of the period.

*1930* is that rare study that is expert, readable, insightful, and fascinating. In a series of short chapters on Mann, Woolf, Ortega, Freud, Brecht, Nardal, and Huxley, Haberman captures for us the zeitgeist of the interwar years. His understanding of literary and cultural modernism during this period is a gift to cultural historians and general readers alike. Modernism isn’t finished with us, and this book goes a long way to explaining why.

— Tim Blackmore, University of Western Ontario

**Arthur Haberman** is University Professor of History and Humanities at York University. He is the author of *1930: Europe in the Shadow of the Beast* (WLU Press, 2018) and *The Making of the Modern Age*, and the co-author of *The West and the World: Contacts, Conflicts, Connections*.

# Arts of Engagement

## Taking Aesthetic Action In and Beyond the Truth and Reconciliation Commission of Canada

Dylan Robinson, and Keavy Martin

Paperback | 382 pp.

978-1-77112-169-9

2015

Illus. 24|2

\$39.99 USD

Indigenous Studies

Worldwide Rights

Thema: AB JBSL11

The arts: general issues, Indigenous peoples

# ARTS OF ENGAGEMENT



*Taking Aesthetic  
Action In and  
Beyond  
the Truth and  
Reconciliation  
Commission  
of Canada*

DYLAN ROBINSON and KEAVY MARTIN, editors

*Arts of Engagement* focuses on the role that music, film, visual art, and Indigenous cultural practices play in and beyond Canada's Truth and Reconciliation Commission on Indian Residential Schools.

Contributors here examine the impact of aesthetic and sensory experience in residential school history, at TRC national and community events, and in artwork and exhibitions not affiliated with the TRC. Using the framework of "aesthetic action," the essays expand the frame of aesthetics to include visual, aural, and kinetic sensory experience, and question the ways in which key components of reconciliation such as apology and witnessing have social and political effects for residential school survivors, intergenerational survivors, and settler publics.

This volume makes an important contribution to the discourse on reconciliation in Canada by examining how aesthetic and sensory interventions offer alternative forms of political action and healing. These forms of aesthetic action encompass both sensory appeals to empathize and invitations to join together in alliance and new relationships as well as refusals to follow the normative scripts of reconciliation. Such refusals are important in their assertion of new terms for conciliation, terms that resist the imperatives of reconciliation as a form of resolution.

This collection charts new ground by detailing the aesthetic grammars of reconciliation and conciliation. The authors document the efficacies of the TRC for the various Indigenous and settler publics it has addressed, and consider the future aesthetic actions that must be taken in order to move beyond what many have identified as the TRC's political limitations.

**Dylan Robinson** is a Stó:lō scholar who holds the Canada Research Chair in Indigenous Arts at Queen's University. His research focuses upon the sensory politics of Indigenous activism and the arts, and questions how Indigenous rights and settler colonialism are embodied and spatialized in public space. His current project documents the history of contemporary Indigenous public art across North America.

**Keavy Martin** is an associate professor in the Department of English and Film Studies at the University of Alberta. Her research interests revolve around Indigenous literatures and literary theory, with a focus on Inuit literature and performance; Indigenous research methodologies; Indigenous languages; Indigenous literary nationalism and literary history; Aboriginal rights, treaties, and land claims; and the concept and practice of reconciliation. *Stories in a New Skin: Approaches to Inuit Literature* won the 2012 Gabrielle Roy Prize.